MACHINE KNITTING MONTHLY
SEPTEMBER '93
£1.60
STARGAZING
£1 OFF Zodiac designs by WENDY PHILLIPS
SUPPLEMENT
6 Designer patterns by Nina Miklin
brother
LUCKY DIP
Win a LINKER

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Publisher & Managing Editor **Anne Smith**
Editor **Sheila Berriff**
Advertising **Brenda Hughes Tel: 0672 516749**
Photography **Francis Loney**
Hair/Make Up **Liz Gill**
Stylist **Kelley-Anne McGee**

Dear Readers

We've a treat for the start of the new knitting season – a special supplement of patterns by Nina Miklin!

Nina is great on style, so why not follow her lead and begin your autumn wardrobe with a co-ordinated set of jumper, jacket and scarf? Do read the notes about Nina's Roma yarn as this is used in varying thicknesses but can be bought on cones already wound with the correct number of strands.

A new season prompts many knitters to want to learn more. If you are among them, there is news of courses in Club Line (page 24), a choice of speakers for your club (page 61) and an introduction to the Knitting & Needlecraft Show to be held at Birmingham in October, begins on page 12.

If you are a star-gazer, Wendy Phillips has designs on Libra and a special offer on her book of zodiac designs (page 26). There's a nice little gift from The Button Lady in Freeline on page 7 and a second chance to try the Brother Lucky Dip – this time for a linker – so get your postcards off right away then settle back to enjoy this issue.

Sheila

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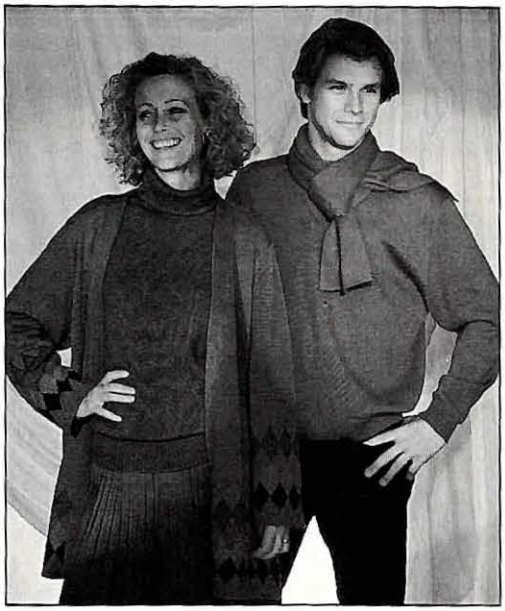
Standard gauge



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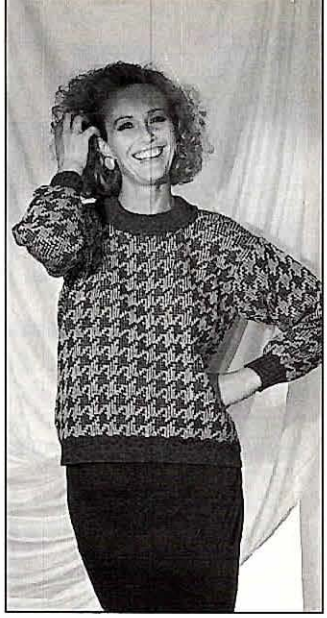
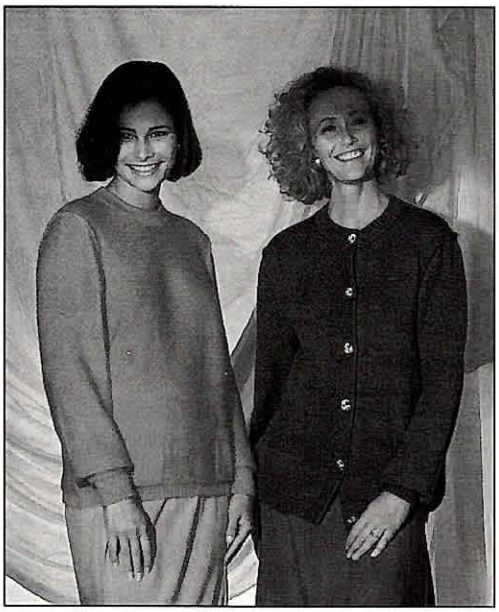


(5) In the pink.....70
Duomatic 80 & E6000

(D) Polo neck jumper.....50
Standard gauge



(G) / (H) Jumper & cardigan 54
Standard gauge

STOP PRESS

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Our telephone number is (0628) 829815
Our fax number is (0628) 829816.

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Regular Contributors
Terry Armitstead
Doug Baker
Diane Bennett
Iris Bishop
Pat Coulston
Mary Dowse
Hazel Duignan
Dorothy Gill
Shelagh Hollingworth
Ann Kite
Joan Lafferty
Eileen Metcalf
Liz Norton
Wendy Phillips

LUCKY DIP!
Your chance to draw the Brother Linker is on page 81.

NEWS LINE

Pig Pen bulletin board

For all knitters with an IBM-compatible computer and a modem there is a free knitting section on the Pig Pen bulletin board.

Bulletin board users can read all the latest computer knitting news, leave messages for other users and download copies of shareware programs and demos of other software.

The service operates 23 hours a day and you can get in touch via your computer by setting your communications package for eight bits, no parity, one stop bit and any baud rate up to 9600 and dialling 0706 821837.

Any knitter wishing to contribute news, views or tips to the Knitter's Knatter section but not having the appropriate computer set-up, can send a disk or letter to Sylvia or Jim Dobson, 167 Rochdale Road, Bacup, Lancashire OL13 9NS.

Success Story

Recession? What recession? There's certainly no sign of it at the super-duper **Wools and Crafts** shop in the town centre of Okehampton, Devon.

The shop opened its doors in March – and business has never been better. 'The whole thing has just snowballed,' delighted proprietor **Julie Andrew** told us. 'We moved in here in the spring after we literally outgrew our old premises in Hatherleigh. We've got 900 square feet of shop floor space here and it's filled to capacity all the time. The whole venture has worked out much better than I dared hope.'

Julie stocks a large selection of hand and machine yarns, including Bramwell, Forsell and Denys Brunton. 'And the balance between hand and machine knitting enthusiasts is just about 50-50,' Julie told us.

'Of course these days a lot of people are using cones for hand knitting too.' She also stocks a wide range of cross-stitch and tapestry kits including Madeira and DMC kits.

'There's a real revival in crafts these days, particularly in cross-stitch technique,' Julie reports. 'We are currently one of the first shops to retail the Webster's punch, and we try to do different demonstrations of cross-stitch and tapestry nearly every week. We are also planning to run regular workshops in response to the terrific demand for information about cross-stitch tapestry.'

Julie has been a knitter herself for many years and began knitting sweaters and jackets from her home near Okehampton. 'I like to do one-off designs for people who are not a standard size,' she says.

Then events just 'snowballed' – and the workshop her husband built for her at their home quickly became too small – 'And I realised I would need a shop,' she says. She moved into a shop in Hatherleigh last September – but rapidly outgrew that and made the move just seven months later to her shop in Okehampton.

'Nowadays most of my time is taken up with the shop and I only have the time to knit to order,' she explains.

'Wools and Crafts' occupies a prime position in the town centre of Okehampton, opposite a large car park and close to two supermarkets. 'People shopping in both supermarkets have to pass us, so we really do get noticed,' says Julie delightedly.

You will find 'Wools and Crafts' at 15 Charter Place, Market Street, Okehampton, Devon. Tel: 0837 54115.

The Dressmakers Pack contains a pair of 9 1/2 inch heavy-duty dressmaking shears suitable for even the very toughest of fabrics – and they're paired with a lightweight pinking shear.

The Dressmaker II pack is suitable for lighter types of dressmaking and comprises a pair of 8 1/2 inch shears and thread clips.

The smaller shears and pinking shears make up the Seamstress pack, while the Traditions Sewing Set, a mix of old and new styles, would make an unusual and attractive gift. The dressmaking scissors feature the latest materials and styling, while the accompanying gold plated Chanticleer embroidery scissors harp back to medieval times. Decorative yet functional, the scissors are designed in the shape of a rooster and are ideal for trimming fine fabric threads or needlepoint.

All the sets, ranging in price from £14.95 to £29.00, carry a lifetime guarantee and are available nationally from department stores and sewing centres.

A snip

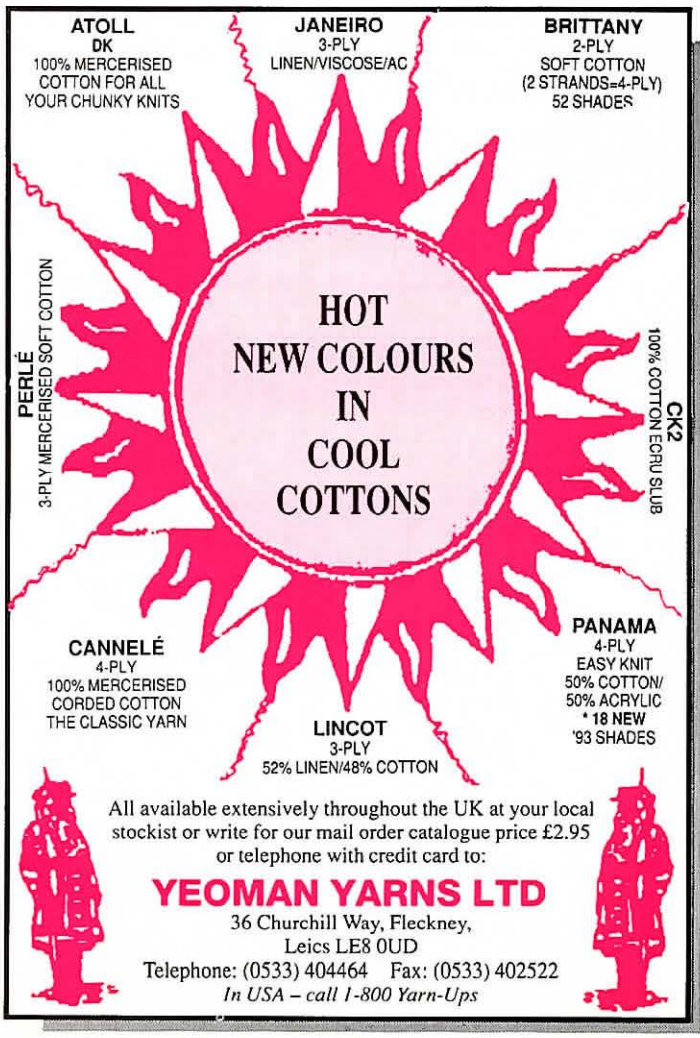
Twice as nice – that's the latest offering from **Mundial** with their twin-packs of scissors in colourful packs, tailor-made as gifts for sewing and dressmaking enthusiasts.

All the products come from the Excel-Edge range and are in modern lightweight designs with high quality steel blades and black polypropylene handles for a comfortable grip.

Pattern book offer

Need some new inspiration for patterns? Then look no further than the latest designs from **Willow Tree Knitwear** of Pontypool, Gwent.

Mr M. Beddow of Willow Tree Knitwear has sent us a copy of his latest 12-stitch, 24-stitch and Electronic Knitting Machine Stitch Pattern Books, each of which shows the pattern for both electronic and punchcard machines. The pat-



Fax us on 0628 829816

tern for the punchcard machine is an enlarged version of the electronic pattern, making it easier to follow when punching out. There are six designs per book and the books are bound using slide binders, which make it easy to remove patterns for working on.

As an introductory offer to promote his books, Mr Beddow is offering any 12-stitch pattern book free to the first 100 customers who buy two books. Prices (inc. p&p) are £2.45 for 12-stitch pattern books and £2.75 for 24-stitch books.

Also available from Willow Tree Knitwear is the 'Design File', a pack of 100 pre-punched A4 sheets which can be filed away in any standard A4 ring binder and which will allow you to record all those important bits of information. Price (inc. p&p) is £5.45.

Willow Tree Knitwear also stocks the Dover Needlecraft Books range – for a free copy of their catalogue you can contact Mr Beddow at Willow Tree Knitwear, Brookleigh, Viaduct Road, Garndiffaith, Pontypool, Gwent NP4 7PA (Tel: 0495 774566).

Boxing clever

There's nothing like a magician's box of tricks to guarantee a captive audience of children.

Now **Jarol** have woven their own special magic spell with their long-awaited **Magic Toy Box Collection** of colourful children's favourites and ultra-stylish garments. Youngsters cannot fail to be captivated by the wonderful characters which emerge from under that toy box lid. There are five main characters in the collection, each one representing a different yarn quality.

Sunshine the cat – naturally enough in bright yellow with tawny stripes – gives her name to the double knitting range which boasts 14 different shades; Elsie the pig represents the seven shades of four-ply; Roscoe the sailor the three-ply with two shades; Pippi the clown stands for all the five shades of fancy double knitting and Timothy the teddy comes in white towelling double knitting.

Children will no doubt love these colourful friends – and their mums will love the beautiful garments in the Jarol collection, the majority of which are aimed at the baby-toddler market.

There are cardigans and sweaters to delight the most discerning, from brightly-coloured cardigans and long-sleeved sweaters to team with jeans for a casual look to the bolero-style tops and lacy short-sleeved tops for a more 'dressy' look. For the very tiny there are cardigans and jumpers in beautiful pastel shades as well as some deeper, bolder colours.

The blend of Jarol's 55% Courtelle and 45% Siliconised Nylon gives a wonderfully soft handle that will machine wash over and over again without loss of colour.

Knitting patterns for both the toys and the garments are available now from all good knitting shops. There are nearly 30 patterns in all and two bright posters showing the toys and the garments. So look out for the Toy Box Collection in your local shop.

6►

the fair-isle
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Set 7 – **Fair-isle (adult)** – 7 designs with short 'floats' and colour ideas. (24 stitch) *£2.00

IRIS BISHOP

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£2.00 inc. P&P
– illustrated in colour

It's plain to see . . .

Simply Plain is the very appropriate title of a new series of basic books in double knitting yarn for chunky machines.

The first in the series, equally appropriately, perhaps – is for babies – featuring double knit jumpers and cardigans presented in a plain black and white book with easy-to-follow instructions and clear, logical diagrams.

Still to come in the same series are pattern books for older children, men and women, all with chunky machines in mind.

Copies of 'Simply Plain' are available direct from the author, Jennie Kelberman, for £3.75 (inc p&p). You can write to Jennie at 53 Newark Road, South Croydon, Surrey CR2 6HR.

Sew good!

The **Creative Stitches Exhibition** takes to the road this autumn and we have three dates so far where readers can catch up with this exciting event!

From Thursday to Sunday September 9th to 12th this sewing, knitting and needlecraft extravaganza will be at the Westpoint Exhibition Centre in Exeter; from Friday to Sunday October 29th to 31st it will be at the World Trade Centre in Cardiff and from Friday to Sunday November 19th to 21st at the Exhibition Centre in Telford, Shropshire.

The show will be open to the public from 9.30am until 5.30pm at each of the venues and for further information and admission prices you can contact the organisers, I.C.H.F. Limited, on 0425 272711.

Not to be missed!

Ridgeway Yarns of Lutterworth, Leicestershire are holding a series of one-day sales around the country, starting on August 14th/15th with a 50% discount sale at their warehouse in Lutterworth.

On September 4th they'll be in Swansea at the Fforest Hotel, Pontardulais Road, Fforest-fach from 10am until 2pm or at the same times on the following dates you can catch up with them at:- September 25th – Hanham Folk Centre, High Street, Hanham, Bristol; November 20th – Hartley Mount Country House Hotel, Hartley Road, Cranbrook, Kent and finally November 27th at the Deaf and Dumb Institute in Dentons Green Lane, St. Helen's, Merseyside.

Anyone who would like further information about these or any other future sales can contact Ridgeway Yarns at 5 High Street, Husbands Bosworth, Lutterworth, Leicestershire LE17 6LJ (Tel: 0858 880394).

Stitchcraft

There's no knitting, but plenty of other activities at this year's **Sewing and Needlework Show** at the Sandown Exhibition Centre in Esher, Surrey from September 17th to 19th.

Co-sponsored by Patterns Galore and Needlework magazine, one of the highlights of the event will be the four daily fashion shows, professionally organised and choreographed, one of which will feature the final of the Patterns Galore Champion Dressmaker Stakes.

Among the guest speakers who will give a variety of sewing lectures are Betty Foster, Terry Fox, Michelle Huberman, Pauline Thomas and Maureen Whitemore, covering such subjects as couture, wearable art, machine embroidery and soft furnishing.

The needlework section will include lectures on topics such as candlewicking, beadwork, machine embroidery and cross-stitch to name but a few. Also all the entries in the Needlework Birthday Card competition will be on display, as well as a special feature on Round-the-World embroidery.

Needlework and sewing enthusiasts should be sure not to miss this prestigious event – anyone interested in attending can obtain advance tickets from Nationwide Exhibitions, PO Box 20, Fishponds, Bristol BS16 5QU.

Do the Continental

If you've ever been to a wedding in Greece or Italy, you'll know all about 'favours'.

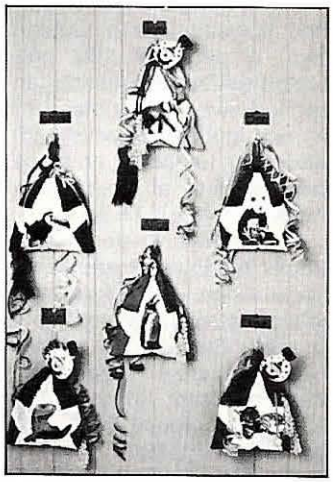
They're the delightful little gifts – also known as **bonbonieres** – which brides traditionally give their guests as a memento of their Big Day. The cluster of sugared almonds wrapped in tulle and tied with ribbon represent the sweet and happy life the couple will share.

Now here in this country many brides are choosing to follow this simple tradition, taking around beautifully-decorated bonboniere baskets during the wedding breakfast and presenting each female guest with a bonboniere. In fact, bonbonieres are becoming a familiar sight at christenings, birthdays and anniversaries in this country too – in fact for any occasion which you want your guests to remember as very special.

Now we can all make our own highly individual and decorative bonbonieres – courtesy of **Dylon,** the experts in colour and decoration. They have come up with two unique designs. One is a wedding bonboniere, the other a bonboniere bag for children's parties and both are made using Dylon Fabric and Fun paints and dyes – there's a fact sheet for each design giving instructions and a template to make the job as easy as pie!

The wedding bonboniere is made with a length of simple tulle, using fabric paints to create a circle of hearts edged in silver or gold. The netting is wrapped around a cluster of sugared almonds, tied with a piece of ribbon and arranged in a decorated flower basket. Simple – but oh so pretty!

For children leaving a birthday party there's an ingenious alternative to the party bag – the bonboniere bag. The traditional sweets, birthday cake and little gift looks extra-special when presented in their own draw-string bonboniere bag – in this case decorated with animal pictures using Dylon Color Fun Image Maker. The material for the bags can first be dyed a range of bright colours then decorated with a white star. Transfer a colour photocopy of your favourite animal or cartoon character on to the star for a permanent and durable decoration. Then finally edge the star in spots of Puff Finish fabric paint – it's so easy if you just follow the instructions!



You can give each child a bonbonbiere bag to take home after the party, put one by each child's place at the table or given them as prizes for party games. Put a well-wrapped piece of birthday cake into each bag before the children leave.

Keeping afloat!

Did you know that a completed knitted garment is just like the tip of an iceberg?

No? Well that's the theory of machine knitting teacher **Janet Nabney** of North London. Janet likens the making of an original garment to an iceberg – the garment itself is just the tip which you can see – 'The experimenting and exploration is like the mass of the iceberg that is invisible below the water line'.

Janet has created this simile to encourage machine knitters to extend their skills by enrolling on a City and Guilds machine knitting course – 'With other like-minded adventurous knitters'. She hopes to create new enthusiasm among those who perhaps have some machine knitting skills but are not sure where to go next.

'I know there are a great

number of very talented knitters who would like to take their knitting and designing further and to explore new and challenging approaches to both fabric and garment design – but perhaps they are not quite sure how to go about it. One of the ways is to take a City and Guilds machine knitting course,' says Janet.

Starting this September, Janet will be teaching City and Guilds at the following centres in London; Islington Federal College, Shepperton Institute, Shepperton Road, London N1 3DH and at the Westminster Adult Education Institute in Amberley Road, London W9 2JJ.

For those students who cannot make a weekly class, or do not have a City and Guilds class in their area, Janet also runs a series of topic-specific weekends at Missenden Abbey in Great Missenden, Buckinghamshire HP16 0BD.

Anyone who would like further information about any of these courses should contact the colleges concerned, or write to Janet at 29 Dennington Park Road, London NW6 1BA.

The Button Lady

How often have we all agreed that it's the finishing touches that make all the difference to a beautifully-knitted garment? How many of us have spent hours searching for just the right button, clasp or unusual fastener to set off that special sweater to perfection?

Well, search no more – **The Button Lady** has done all the hard work for you. In The Button Lady's catalogue you'll find details of buttons made of every imaginable material – from shell and pearl to glass, horn and ceramics. There are children's buttons in a variety of designs – flowers, ladybirds, letters, playing cards, dogs, cats, horses, birds, wild animals . . . the list is endless. Then of course there are some exquisite Norwegian pewter buttons too.

But don't be misled by the title, The Button Lady. Buttons are only part of the wonderful collection of small accessories available from this truly comprehensive catalogue. There are beautiful bronze and pewter clasps to provide the perfect finishing touch to any garment. There are knitting needles, crochet hooks, tea towels, books and lots more – glass-headed pins, heart-shaped marking pins for pinning chunky knitting together and colourful yarn bobbins.

For a copy of the catalogue and price list, send 75p to The Button Lady, 16 Hollyfield Road South, Sutton Coldfield, West Midlands B76 8NX. Tel: 021-329 3234.

Try our Freeline lucky dip!

We have several sets of the pins and yarn bobbins to give away to readers. There are five packets each of the extra-long coloured glass-headed pins (worth £2.95 per pack) and the distinctive marking pins with heart-shaped heads (worth £1.65 each pack) and for one lucky reader there's also a pack of large yarn bobbins worth £4.75.

Just write in with your name and address to Button Lady Freeline, *Machine Knitting Monthly*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW. The first eleven cards drawn from the postbag at the end of September will be our winners.

A MACHINE KNITTING MONTHLY SPECIAL

Freeline

Bright young things

If your children are strapping six-foot teenagers already you may feel envious that knitwear for today's 'tinies' seems so 'absolutely fabulous' with bright colours mixed and matched and even clashed to stunning effect – and incredibly trendy styles too!

Robin Wools have taken full advantage of the current trends for glorious technicolour in their new collection of patterns in double knitting called simply and appropriately **'Bambino Brights'.**

Starting with a cuddly all-in-one romper suit and including cardigans, sweaters and even a matching jacket and trousers, the collection has just got to be seen! And those colours! At least four different colours are used in every design and many have six or even seven different shades. They are all bold, bright and cheerful – lime green mixed with fuschia pink, bright citrus yellow and purple is a fairly 'tame' combination – other styles add bright turquoise and bold orange for added pezzaz! too!

The tinies will love them and they're fun to knit too.

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1

7 GIVE IT A PEARL!

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic and E6000 machines.

MATERIALS

Direct 4-ply.
2 [2, 2, 2, 3] x 500g cones in Silver (MY).
5 buttons.
Drop-shoulder – shoulder pads.

GARMENT WEIGHT
Finished garment in second size weighs 615g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Direct Knitting and Sewing Supplies, Jaquard House, 769-771 Attercliffe Road, Sheffield, South Yorkshire S9 3RE.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 93 [99, 105, 108, 114] cm, 36½ [39, 41½, 42½, 45] in.
Length to shoulder 69 cm, 27½ in.
Sleeve seam 47 [47, 47, 49, 49] cm, 18½ [18½, 18½, 19½, 19½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches and 72 rows to 10 cm, 4 in measured over pattern A (stitch size approximately 4½/4½).

For perfect results, please check your tension carefully.

KNITTING NOTES

DIAGRAM 1

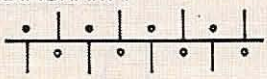
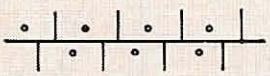


DIAGRAM 2



N/EX

PATTERN A
K 4 rows. Rack one turn anti-clockwise. K 4 rows. Rack one turn clockwise. These 8 rows form pattern.
PATTERN B
K 2 rows. Rack one turn anti-clockwise. K 2 rows. Rack one turn clockwise. These 4 rows form pattern.

A delicate shade of silver pearl makes this long-line jacket a natural winner to team with most colours in your autumn wardrobe. By Susan Joan in 4-ply Direct, for Duomatic and E6000 machines.

BACK

Handle up. Orange strippers. Set up 128 [136, 144, 148, 156] Ns on each bed at centre in WP. * Arrange Ns for 1x1 rib as in diagram 1. Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 3 rows. Set RC at 000. Set lock on N/N, K 80 rows. Take handle down half a turn anti-clockwise to give N arrangement as in diagram 2. Set RC at 000. Set lock on N/EX and stitch size to 4½/4½. Cont in patt A *. K 252 rows. Place a marker at each end. Cont in patt B, K 180 rows. RC shows 432. Transfer sts to front bed. Place a marker at each side of centre 60 sts. Cast off.

RIGHT FRONT

Handle up. Orange strippers. Set up 60 [64, 68, 70, 74] Ns on each bed at centre in WP. Work as for back from * to *. K 140 rows. Place a marker on 24th N at left and right of centre for pocket position. K 40 rows. RC shows 180.
SHAPE FRONT EDGE
Dec 1 st at left edge of next and every foll 8th row until 51 [55, 59, 61, 65] sts rem. K 7 rows. RC shows 252. Place marker at right edge. Cont in patt B. Dec 1 st at left edge of next and every foll 8th row until 34 [38, 42, 44, 48] sts rem. K 51 rows. RC shows 432. Transfer sts to front bed. Cast off.

LEFT FRONT

Work as for right front, reversing shapings and marker.

SLEEVES

Handle up. Orange strippers. Set up 68 Ns on each bed at centre in WP. Work as for back from * to *. Shape sides by inc 1 st on each bed at beg of next 2 rows and every foll 15th and 16th rows until there are 136 sts. K 16 [16, 16, 30, 30] rows. RC shows 274 [274, 274, 288, 288]. Transfer sts to front bed. Cast off.

PATCH POCKETS

Handle up. Orange strippers. Set up 46 Ns on each bed at centre in WP. Arrange Ns for 1x1 rib as in diagram 1. Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 3 rows. Set RC at 000. Set lock on N/N, K 30 rows. Take handle down half a turn anti-clockwise to give N arrangement as in diagram 2. Set RC at 000. Set lock on N/EX and stitch size to 4½/4½. Cont in patt A. K 124 rows. Transfer sts to back bed. Black strippers. Set lock on N/GX and stitch size to 6½, K 1 row. Using WY, K a few rows and release from machine.

BUTTONHOLE BAND

Handle up. Orange strippers. Set up 172 Ns on each bed at centre in WP. * Arrange Ns for 1x1 rib as in diagram 1. Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 3 rows. Set RC at 000. Set lock on N/N, K 20 rows. Counting from left edge, transfer the 2nd and every foll 10th back bed st on to adjacent front bed N until 5 buttonholes have been made, leaving empty Ns in WP. K 40 rows. Make buttonholes over same Ns as before. K 20 rows. RC shows 80. Transfer sts to front bed. Black strippers. Set lock on GX/N and stitch size to 6½, K 1 row. Using WY, K a few rows and release from machine *.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

10►

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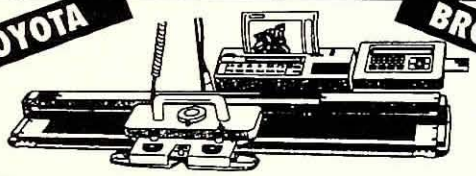

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KNITMASTER PASSAP SILVER REED

BACK NECK BAND

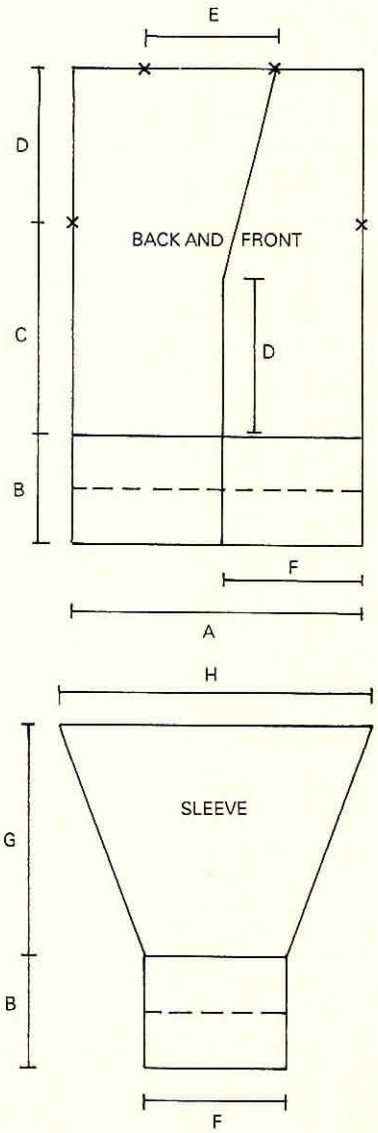
Handle up. Orange strippers. Set up 80 Ns on each bed at centre in WP. Work as for buttonhole band from * to *, omitting buttonholes.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Either spray with water or cover with a damp cloth and leave to dry.

MAKING UP

Fold pocket top in half and catch down loosely on inside. Position pockets on fronts using markers as a guide. Sew sides into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Fold welts and cuffs in half and catch down loosely on inside. Join back neckband between button and buttonhole bands. Pin bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold bands in half and catch down neatly on inside. Neaten open ends. Finish buttonholes. Sew on buttons. Insert shoulder pads.



A = 47 [50, 53, 54.5, 57.5] cm
B = 18 cm
C = 35 cm
D = 25 cm
E = 22 cm
F = 22 [23.5, 25, 25.5, 27] cm
G = 38 [38, 38, 40, 40] cm
H = 50 cm

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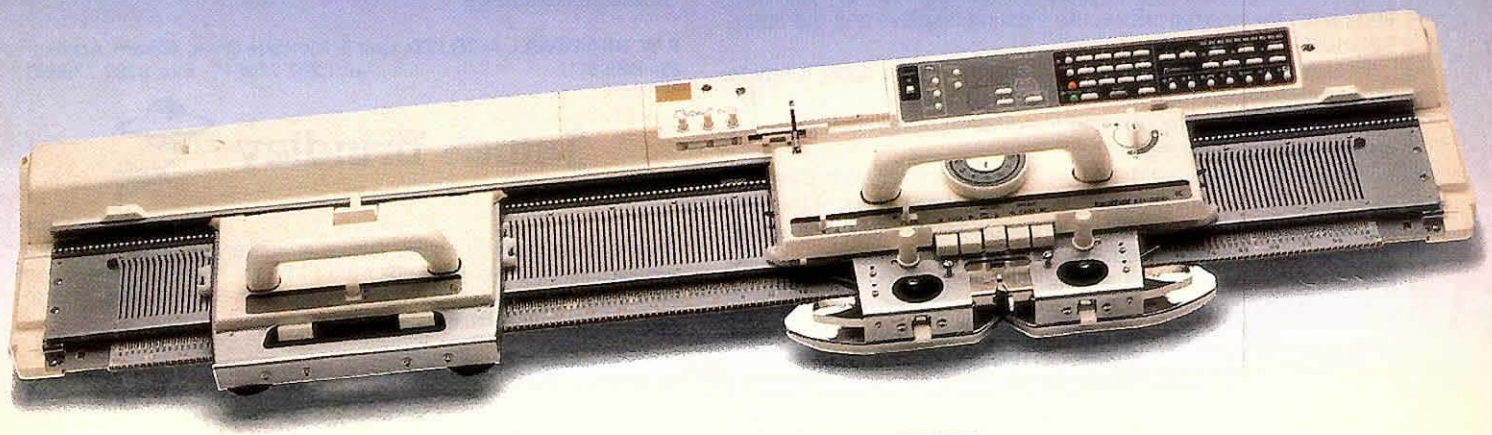

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REFLECTION

Knitters all around the country can look forward to a great new season of Nationwide Knitting & Needlecraft Exhibitions as, from October to the New Year, one of these popular shows will be within reach of nearly everyone.

Regular enthusiasts will be eagerly awaiting the new products and ideas, the special prices, the exciting displays and the entertainment of the Fashion Shows.

First time visitors will discover there's also the opportunity to meet those expert 'names' they've often heard of, to learn from all kinds of demonstrations and to compare products thoroughly before making their choice.

The Shows begin at the National Exhibition Centre in Birmingham from 7th to 10th October and you will find details of this and the three following exhibitions on pages 14/15. Please note that you will **save money** by booking your tickets in advance – **£1.00 per ticket** for the Birmingham show!

Meanwhile, check out who will be 'on show' at the NEC in Birmingham from our list which gives the name and stand number of each exhibitor. This was correct when going to press, but you may also find a few 'late entrants' at the Show itself. It helps to make a note of the stands you want to see, so read here what a few of the exhibitors have to say about the products they will be showing.

It all sounds very tempting – so 'Have a nice day'.

ABAKHAN FABRICS

Stand A3

With six outlets throughout the north-west, Abakhan Fabrics is nearly as well known for the emphasis they place on providing exceptional **value for money** as they are for the amazing variety of fabrics, needlecrafts and yarns they gather from all around the world. Look out for more exceptionally good buys at their A3 stand.

ABAKHAN FABRICS, Llanerch-y-Mor, Mostyn, Clwyd CH8 9DX. Tel: 0745 560312 Fax: 0745 560725

BEE BEE WOOLS

Stand D5

We specialise in the best quality **Yorkshire spun mohairs** and fancy knitting yarns using only the finest materials. Made for both hand and machine knitters, they are sheer luxury at a price you can afford. We have an excellent mail order service and we can supply amounts as small as 25gm if needed to complete garments.

BEE BEE WOOLS, Fieldside, Filey Road, Flixton, Scarborough YO11 3UD. Tel: 0723 891881

CARL BOYD DESIGNS

Stand M9

This is the first showing at this venue of Carl's fourth collection. There are eight designs in single leaflet form, retailing at 95p each, or the collection of eight for £6.00. This year, three of the designs will be available in kit form. Also at the show will be his, now famous, **Cut & Sew Template,** still retailing at just £4.95.

CARL BOYD DESIGNS, 1 Coulsons Place, Penzance, Cornwall TR18 4DY. Tel: 0736 62538

JONES Tones

Stand H4

Jones Tones stretch fabric paints are available in 58 colours and can be mixed, diluted to create fabric dyes, or used as adhesive to set stone, glitter and so on with no heat setting required, suiting even delicates, stretching enough even for Lycra.

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F. W. BRAMWELL & CO LTD, Unit 5, Metcalfe Drive, Altham, Accrington BB5 5TU. Tel: 0282 779811 Fax: 0282 779860

James Brindley

Stand D24

Specialist suppliers of natural fabrics at amazingly low prices. **Pure wools** from £1.99 yd: **Pure silk** from £1.50 yd. The quality, value and choice are simply too good to miss. Visit us on Stand D24 for superb fabrics and unrepeatable prices.

JAMES BRINDLEY, 7 Market Place, Harrogate HG1 1RP. Tel: 0423 560757 Fax: 0423 568993

BRITISH MOHAIR SPINNERS LIMITED

Stand C14

We are showing the widest stock-supported range of **mohair yarns** for hand and machine knitting, plus yarn and mill oddments at bargain prices and special offers. Details of mail order also available from Stand C14. Come and see us!

BRITISH MOHAIR SPINNERS, PO Box 58, Midland Mills, Valley Road, Bradford BD1 4RL. Tel: 0274 728456 Fax: 0274 722192

SYLVIA CLARKE

Stand M17

One of our most popular designers, Sylvia presents her wide range of original **24 stitch punchcard designs,** everything from 'Flowers'; 'Wildlife'; 'Geometrics' to 'Dinosaurs' and the very popular Chinese and Egyptian designs. Also, garment patterns, knit kits, hand-dyed wool and now, an exciting range of cross stitch kits for embroiderers.

SYLVIA CLARKE, Old Post Office, Upper Cound, Shrewsbury SY5 6AX. Tel: 0743 761404

PAT COOK DESIGNS
Hedgerows, North St. Barmby on the Marsh, Nr. Goole, Nth. Humberside DN14 7HL

Stand M6

A must for Passap/Pfaff knitters – more beautiful designs for Duo 80 and E6000 from Pat Cook on Stand M6.

We are also announcing our very own yarn – **'Harmony'** which is available in kits or on cones from **Direct Knitting** on Stand L17, just opposite us at the show.

Call in for a chat – you will be most welcome.

PAT COOK DESIGNS, Hedgerows, North Street, Barmby on the Marsh, Nr Goole, North Humberside DN14 7HL.

DESIGNAKNIT
Computer Aided Knitwear Design

Stand C4

Come to see the program everyone's talking about. Already with more features and cable links to more machines than everything else

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around, **DesignaKnit** has great plans for where it's taking computer knitting next. Put your questions to computer knitting experts Angela Gordon and Janet Francis, or program writer, Matthew Bragg.

DESIGNAKNIT, Soft Byte Ltd, Quarry Lane, Nantmawr, Oswestry, Shropshire SY10 9HH. Tel: 0691 828556 Fax: 0691 828195

DIRECT SEWING KNITTING SUPPLIES

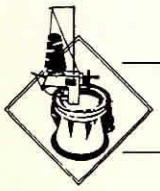
Stand L17

This year Direct Knitting & Sewing Supplies have joined forces with the famous designer Pat Cook. We will be on Stand L17 to show you the fabulous and exciting range of Harmony Yarns – **Gemini** which is a 50% wool/50% acrylic yarn and **Pearl** which looks like cotton. Both are 2/30s and knit like a dream on the Pfaff and Passap machines. So come along and see Pat's latest designs using the top quality **Harmony Yarns.** These designs are also available in kit form!

We also do mail order – ask for your FREE catalogue and don't forget – we are agents for **Pfaff, Silver Reed** and **Brother** knitting and sewing machines.

DIRECT KNITTING & SEWING SUPPLIES LTD, 769/771 Attercliffe Road, Sheffield S9 3RE. Tel: 0742 449888

ALSO AT: 7 Odeon Arcade, Doncaster. Tel: 0302 368699



HAGUE LINKING MACHINES

Stand D20

Britain's best-selling linking machines, Model D280H hand operated and Model D280E electric will be on display with a range of accessories plus videos, twisting yarn stacks, curved pick-up tools, long stem brushes and more. We will also be showing the recently launched machine knitter's **'Tidy Tray'** which has two hinged book rests, two cone holders and several partitions especially designed to fit your tools and other 'bits and bobs'.

B. Hague & Co Ltd have been manufacturing linking machines and accessories for over 132 years and the members of our staff attending this exhibition will be pleased to meet you and discuss your requirements.

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B. HAGUE & CO LTD, 45 Mile End Road, Colwick, Nottingham NG4 2DW. Tel: 0602 870031 Fax: 0602 872900

In-Ex...

Stand E5

Beverley and Michael from In-Ex will be showing Beverley's latest designs, with three new suit patterns written specially for the show. All the different **steaming kits** will be available, plus our latest products – the steaming kit stand, stitch reduction tables, **'Dollie'** the foldaway mannequin and our booklet on steaming sweaters. Come and see us on Stand E5.

IN-EX, PO Box 1459, Windsor, Berkshire SL4 2TP.

The IRON SHOE

Stand C12, B7

Demonstrations of two products of particular interest. The **Iron Shoe** for all steam and dry irons can be used directly on all types of fabrics without causing shine or scorching. The **Snip 'n' Stick** metallised ironing board cover is guaranteed not to move during ironing. No draw strings, no elastic, it sticks to your existing cover.

JOHN PROMOTIONS, 18 Parkside Avenue, Winlaton, Tyne & Wear NE21 5RQ.

EXHIBITORS AND STAND NUMBERS

THE 10th NATIONAL Knitting and NEEDLECRAFT EXHIBITION NEC BIRMINGHAM

Abakham Fabrics	A3
Abington Handicrafts	K19, K22
AK Yarns	C22
AllsewKnit	
Bramwell	G1
American Colonial Crafts	P22
Angora International	A12
Ann Durkan	M12
Anna Lamour	M26
Artika Designs	M8
Ashlie Crafts	A17a
Barbara Faulkner	M1, M2
Beady I	A14
Bee Bee Wools	D5
Betty Foster	E22
Black Sheep Wools	D19
B.S.K.	
Brother, Toyota, Hague	G10
James Brindley	D24
British Mohair Spinners	C14
Busy Bee Basics	M19
Busy Needles	D3
Button Lady	K23
Cargoes	P23
Carl Boyd	M9
Carol Paignton	M15
Central Promotions	J3
Choices	P8
Christiana Wools	E8
Classic Embroidery	J32
Cloth Market of Stamford	C9
CL Trading	L7
Colinette Yarns	D1
Compucraft	B17
Coots Crafts	D9
Craft Lines	H1
Crafty Ideas	B4
Creative Leisure	A8
DesignaKnit	C4
DKSS Limited	L17
Everything Angora	L16
Falkland Island Agency	K18
Fashion Magic	A18
Fashion Theatre Company	G1
Finishing Touch	B12
Forge Crafts	C20
Forge Needle Museum	G26
Franklins	E1
Garment Care	H3
Gemma Stone	P21
Gus Gus Designs	G30
Hague Linking Machines	D20
Harlequin	J7
Hobby Horse	B5
Home Workshop	A1
House of Smocking	J2
House of Sugar	B9
H.T.B.	J32
IL Soft	H27

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for a season of Nationwide K

THE 10th NATIONAL Knitting and NEEDLECRAFT EXHIBITION
NEC BIRMINGHAM

Open 10 - 6
NEC Birmingham
7th - 10th October

	Normal Admisson Price	ADVANCE TICKET PRICE
Adults	£5.50	£4.50
OAPs	£4.00	£3.00

Scottish KNITTING & NEEDLECRAFT fayre 7th

Open 10 - 6
Royal Highland Showground,
Ingliston, Edinburgh
29th - 31st October

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Adults	£4.00	£3.50
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THE LONDON Knitting NEEDLE & CRAFT EXHIBITION

Open 10 - 6
Picketts Lock, Edmonton,
London
5th - 7th Novemeber

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Adults	£4.00	£3.50
OAPs	£3.00	£2.50

The Northern KNITTING & NEEDLECRAFT Exhibition
LEEDS UNIVERSITY SPORTS HALL, LEEDS

Open 10 - 6
Leeds University Sports Hall,
Leeds
7th - 9th January '94

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THE LONDON KNITTING & NEEDLECRAFT EXHIBITION EDMONTON	☐	☐	☐	_____
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THE 10th NATIONAL Knitting and NEEDLECRAFT EXHIBITION NEC BIRMINGHAM

EXHIBITORS AND STAND NUMBERS

In-Ex Limited	E5
Inner Resources	E20
Iris Bishop	M10
J & J Cash Limited	B8
Jacpacs	M16
Jacqueware & Company	P26, J26, C8, L10
Janika Designs	B20
Jaquandra	P24
Jennifer Alice	G7
John Promotions	C12, B7
Just Yarns	B10
The Kellett Collection	L18
Keyto	F8
Knitcraft	F14
Knitmates of Crawley	P16
Lady Sew & Sew	J34
La Riviere	B26
Linton Tweeds	C5
McCarthys	M11
Machine Knit America	A13
Machine Knitters Design Board	M3
Machine Knitting Centre	M5
Machine Knitting Monthly *Modern Machine Knitting, To & Fro*	
Machine Knitting News *Patterns Galore, Needlework, Machine Knit Today*	
MAC Solution	B17
Maureen Whitemore	
Mercia Wools	C1
Micdor Enterprises	K14
Michael Abakhan Limited	A3
Millbrooke Designs	K17
Gideon Mycock	P3
Nasa Promotions	A17
Nature Knits	M7
Mrs C Nelson	M4
Newhome Sewing Machines Centre	F5
New Lanark Trading Limited	J33
Nina Miklin Limited	L21
OSA	P1
Overseas Exports	B15
P & M Exhibitions	
Patchwork Cabin	B25a
Pat Cook Designs	M6
PDB Engineering	C15
Peaches & Cream	G32
Peapods to Zebras	K16
Penelope's Fabrics	C7
Mr Peter Hodson	G25
Pfaff	F1
Phoenix	D8
Piece & Patch	H25
Pin Flair	4
Pippin Designs	P10
Pizzazz	J10
Portfolio	J28

JACPACS
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Stand M16

The Jacpacs stand is right beside the Fashion Show. Come and see the **Jac-card** being used on the stand and find out how to knit double Jacquard without using a colour changer. Many designs are available for two, three and four colours-in-a-row. All on show on Stand M16. Demonstration all day long – come and have a go yourself!

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KEYTO, Unit 8, Halliwell Industrial Estate, Bolton BL1 8DN.
Tel: 0204 491515 Fax: 0204 491518

Knitmates
MACHINE KNITTING CENTRE

Stand P16

Knitmates of Crawley are well known for having the widest selection of machine knitting books and publications. They will especially feature their range of American publications, including the **Ricki Mundstock Magic Cable** designs. In addition a selection of tutorial videos are available, together with hand knitting and crochet books.

KNITMATES, Unit 21, Rowfant Business Centre, Wallage Lane, Rowfant, Crawley, West Sussex RH10 4NQ.
Tel: 0342 718575 Fax: 0342 718576

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Nina Miklin

Stand L21

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NINA MIKLIN, PO Box 1720, London W9 1TT. Tel: 071-286 1532

Elaine Cater & Caroline Nelson

Stand M4

Caroline and Elaine look forward to meeting you at Stand M4. We have two new books: **Simply Slip Stitch** and **Simply Garter Stitch** (handbooks for these techniques). Come and see our complete range of books and patterns, as well as our latest collection of garment designs.

ELAINE CATER and **CAROLINE NELSON,** Knitwear Designers, 29 St Leonards Road, London SW14 7LY.

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Ridgeway Yarns

Stand L27

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RIDGEWAY YARNS, 5 High Street, Husbands Bosworth, Lutterworth, Leicestershire LE17 6LJ. Tel: 0858 880394

RKM WOOLS LTD.

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Stand F17

RKM Wools/Yarnworks Mail Order Stand features the best hand knitting yarns available. Traditional favourites like Sirdar, Hayfield, Patons and Wendy are displayed alongside top designer brands like Filatura Di Crosa, Bouton D'Or and Milan Tricot as well as the full range of Forsell cones.

R. K. M. WOOLS LTD, 36-39 Chester Street, Wrexham, Clwyd LL11 8AH. Tel: 0978 291368 Fax: 0978 266262

UPPINGHAM YARNS

Stand P4

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UPPINGHAM YARNS LTD, North Street East, Uppingham, Leicestershire LE15 9QL.

Webster Craft

Stands C18, K15, B27, B19

Webster's introduce their new **dimensional punch tool.** Now you can create perfect dimensional embroidery at the click of a stitch. Create stunning raised designs to enhance all your knitted sweaters.

In the fashion show, you can see how we have made a stunning evening cardigan out of an ordinary sweatshirt, using our fabric paints with the 'cut out technique'. Also we will show you how to spice up your knits with stunning glitter designs and fabulous appliqués. We have four stands in the show and offers are available with discounted prices and so on.

WEBSTER CRAFT, Trafford Buildings, East Street, Leyland, Lancashire PR5 2NJ. Tel: 0772 623333 Fax: 0772 622970

Woolley Soft Ware

Stand C3

Woolley Soft Ware is the company that invented the woolley weights. We will be delighted to meet any **Singer/Superba** knitters at our stand. We stock a wide range of accessories and new products only available from WSW. Free help and advice from our friendly team. See our new WSW edition.

WOOLLEY SOFT WARE, PO Box 524, Barton-Le-Clay, Bedford MK45 4YZ.

EXHIBITORS AND STAND NUMBERS

THE 10th NATIONAL *Knitting and* NEEDLECRAFT EXHIBITION NEC BIRMINGHAM

Pretty Things Craft Limited	L19a
Pristine (Events)	C10
Punch Embroidery	B24
Quality Kits	A7
Quicksew	P12
Reynards	P15
Ridgeway Yarns	L27
R.K.M. Wools	F17
Rochester Sewing School	
Rowena Bradley	G9
Roz Kellett	A15
R & R Enterprises	A11
Rug Knit	M14
Sewers & Knitters	
Brother, Hague, Horn, Frister + Rossman, Bonnie's, Castle	E9
Silver Reed	
Viking, Husqvarna	D10
Singer UK Limited	E24
Skye Knitwear	L15
Spice Island	B21
Spiders Web	F11
Staffordshire Yarns	L5, L6
Supermend	G5
Sussex Needlecraft	C17
Sylvia Clarke	M17
Texere Yarns	D7
Trevor Hurd	B2
Tudor Jane	C19
Turner Promotions	K13, J1, B3
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QUESTION TIME

A lot of knitters never quite get to grips with the accessories to their knitting machines. Let's take a look at the linker and transfer carriage and learn how to use and care for them.

Pat Coulston

I often hear someone say 'cast off linker? That thing's useless' and I feel very sorry for that linker. I am quite sure when it left the factory, it was perfect – so what has happened to make it delinquent? Perhaps, as they say about dogs – there is never a bad dog, only a bad owner! So, this month, we are going to look at a few of these accessories, in some depth, to see why they could be faulty, or more likely, why is it they cannot be used?

We will call the parts of the accessories names that we all understand – purists bear with us!

The most common is the Cast Off Linker.

CAST OFF LINKER

General care for both Silver and Brother.

Turn your linker upside down. Have you ever noticed before, that on the bottom of it, which is made in a very strong plastic, there are little channels? (See diagram 1).

These channels make the needles come up to the correct position where they are ready for the casting off. Have you ever cleaned these channels and then lightly oiled them? This also applies to the rail at the top **and** the rail at the bottom. Now let us look at the bottom part, where the action happens. Keep the upside down part facing you, turn the handle and **watch** carefully what is happening. Can you see a flat metal lever going up and down? Also, near the channels where the needles run, a little lever 'pings' up and down as you turn? This area must be freed from 'heavy' grease and lightly oiled.

When these linkers are new, there is quite a bit of this 'heavy yellow grease' on them, which is how the manufacturers finish them. This is fine and for some years all will be well. However, after a period of time, this yellow grease can thicken up and will eventually cause the linker to become very sticky. Also, if the yellow grease spreads to these moving parts, it will restrict their movements and this is the start of troubles. So, with a soft rag, clean this area and then, again with a soft rag or fine paint brush, **lightly** oil the same area. On the Silver or Knitmaster linkers, at the top, is a white plastic cog. Clean and **lightly oil** this also. This is **not a once and for all job!** It must be repeated, not less than, say, every six months.

Another point – it is **not** good enough to say 'well, this doesn't apply to me as I haven't used my linker in that time'. Again, this is wrong thinking. Non-use can make the problem worse, especially if you live in a centrally heated house where so often the machine is near a radiator! 'All the better to dry you up!'

Damaged Sinker Posts – If any of your posts are bent, the mechanism of the linker cannot work properly, as it will hit the post as it rotates. If your posts are bent, you can right them yourself, but great care needs to be taken and you **must** do this gently. Get a strong pair of pliers and a thick piece of rag. Put the rag around the affected sinker post and **gently** ease the post into the upright position. This is not easy and you must not be rough. If the post continues to be bent – get expert help and do **not** use your linker until it is put right.

The needles on the knitting machine should be in good condition (are they not so always?!) or you will get dropped stitches. So sometimes the linker rights itself and continues to cast off, after the dropped stitches, other times it just jams.

If you are going to use your linker for **joining the seams of your knitting,** it is essential to knit two rows (only one row when you are more experienced), then knit one row at tension 10 before linking off.

Needles for the cast off linker.

Let us look at a scenario. The knitter is making a garment in a fine yarn – let us say lambswool. She comes to the casting off and gets fed up with the tediousness of it. She sees a friend knitting and using her linker, casting off at a rate of knots, with no problems at all. Wonderful, our knitter thinks, just what I want. Off she goes to her nearest shop and buys one. Home she flies, up to the machine, takes this new anxious-to-please piece of machinery out of its box, puts it on the machine and away she tries to go. Before she is two stitches in, she can get no further. She turns it a little harder. Now it is jammed. Off it comes, with difficulty, as several stitches are caught in the needle. Some time later, dropped stitches picked up, she picks up the manual. Oh dear, she should have had the claw weight on the end of the knitting. Without a single word of apology to the linker, she starts again. This time, about ten stitches in, there is another jam. With temper a bit frayed, she gets out of this new, now much worse mess and completely fraught, has another go. This same jam happens. Stupid, silly machine! Back it is thrown into its box after which she spends hours casting off by hand. Months later, our knitter tells a friend about her unfortunate experience and her 'stupid linker'. Her friend asks to see this linker. She looks at the needle. 'Well,' she says 'you have managed to damage this needle and it should be replaced.'

'What,' fumes our knitter 'it's only been used twice.'

We can all laugh – we wouldn't be like this – but let's go back over the story and see where she (and possibly we) went wrong.

A) She saw a friend using the linker. Great. But, the friend had been using it for some time and was not teaching our knitter, or explaining how to use it. Our knitter just thought she could copy without any inside knowledge.

B) She didn't even look at the manual before she had a

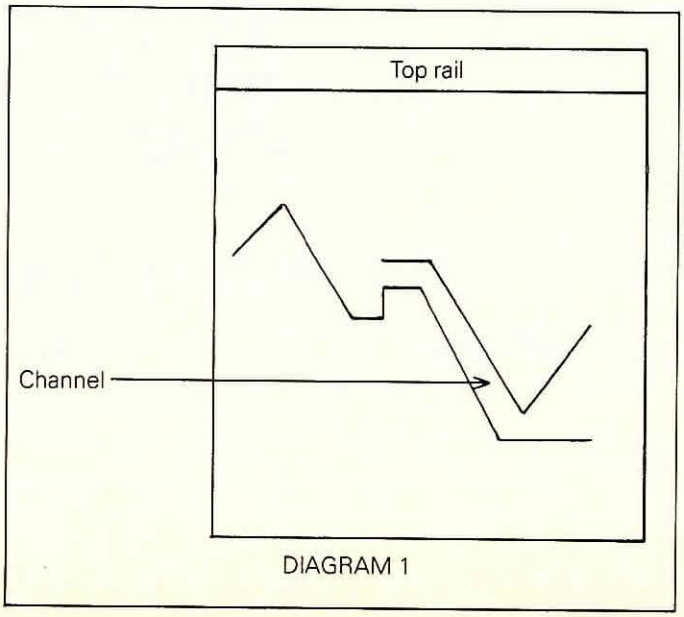


DIAGRAM 1

go. Now, I know that some of the manuals that the manufacturers provide with their equipment are just **impossible** to understand unless you have a degree in machine knitting, but, our knitter didn't even try. You **must** at least read through them. The old adage is not true 'when all else fails, read the instructions'!

C) Did she **practise** with a good natured, easy four-ply acrylic first? No way, she dived straight in on a fine yarn before **learning** how the linker worked and before becoming familiar with its action. I am not saying the linker does not work on fine yarns – it does. It works on almost anything the machine will comfortably knit – **when you know how to use it.**

D) The claw weight. It does not just go on the knitting but on the end few stitches only. It does need to 'hang' on the edge of the work, a couple of rows down.

E) We were not told in the story if she did the final row at tension 10. If she omitted this, she certainly would be in trouble. Also, did she bring all the needles out to HP as she must?

F) We were also not told whether she had the starting handle in the correct position (on the Silver opposite the arrow and opposite the groove on the Brother). This **must** be spot on.

G) We will assume she gets the above things correct and she has started to turn the handle. What she **must** check now is that the stitches in HP are feeding into the linker correctly.

Take up the linker again and, with the right way facing you, look to the left of the lower part. There is a plastic bit, then a metal bit, then a gap, then a white plastic **long guide. (See diagram 2).**

Now, as you link, it is **essential** that the stitches feed into this guide. If they don't, they will go behind it and therefore, one turn later, you are in a real **jam.**

H) Our knitter had damaged her needle by forcing the linker. She can now do nothing but get this needle replaced.

If you hold your linker up and look at the needle, the latch will be slightly open. This is correct. It is, I believe, called 'spring loaded' and it therefore does not completely close. A damaged latch can be clearly seen, as often it is leaning sideways. (I always think any needle that has a damaged latch that is leaning sideways is snarling at me!) Unfortunately, first aid is not successful – it must have a replacement part – again a job for an expert.

TRANSFER CARRIAGES

Like the cast off linkers, these are wonderfully time-saving and excellent accessories.

As with my advice to our knitter in the story above, do practise with your transfer carriage with easy four-ply acrylics, before attempting unusual yarns. Also, it is really wise to start with and get really familiar with the 1x1 rib and build up to the 2x1 and then the every needle ribs.

It is beneficial to knit the final row of rib at least one whole tension higher than the rib tension, whilst you are learning.

I find it best to remove the ribber weights before using the transfer carriage, but other people leave them on.

If you are working in a rib pattern (for example, punch tuck) always knit the final row plain (not in pattern).

Again, you must have needles and sinker posts in good condition.

Correct lateral alignment and height of the ribber is essential. If either of these is wrong, the stitches cannot transfer correctly and you will get dropped stitches – all along.

If you look back at *MKM*, October 1992 issue, you will see that the ribber article by Ann Kite (page 38) gives full instructions about these adjustments.

As the transfer carriages are very different, we shall look at the Brother first, then the Silver.

BROTHER

Turn the transfer carriage upside down and you will see the channels, both sides, going all the way across. These **must be cleaned and lightly oiled** regularly.

Note the large cog screwed on to the metal 'platform'. Make sure you also treat this by cleaning and lightly oiling. There are two brushes which, in time could wear out – although mine are about ten years old and as good as new. The needle is satisfactorily strong and, unless you are really careless, it should give no problems. It should be straight for about 15 millimetres and then curve slightly upwards.

There is one other part that can get damaged and that is the little lever at the side that can be moved into the up or down position. I speak with feeling about it being able to be damaged. I once had (stupidly) placed the carriage on top of a high cupboard. Forgetting it was there, I was sitting on the floor, rummaging away in the bottom cupboard and the carriage fell, crash, on to my head. It fell with such force that this little lever got bent! I won't mention the pain, yells and blood which my husband and son completely ignored, thinking Mum was just having problems with her knitting again!

The instruction manual for this accessory is good and I especially like the instructions on the carriage itself. I feel the elephant to be quite a friend! I really think this is the easiest and friendliest of all the accessories there are to use. Just practise and it will be your friend too.

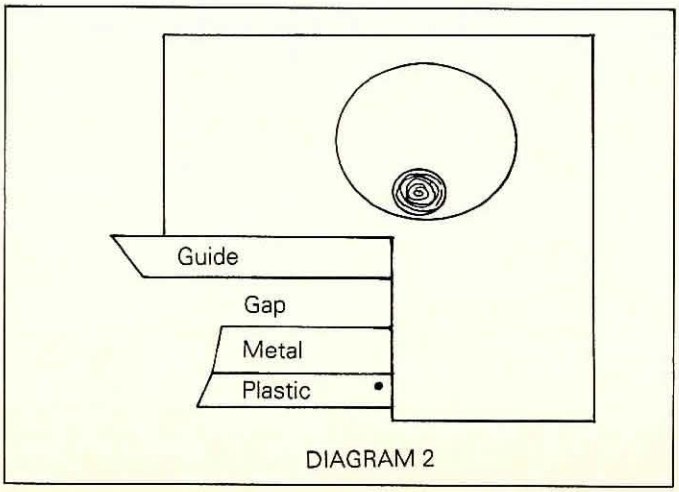


DIAGRAM 2

SILVER REED

The transfer carriage is in many ways, similar to the cast off linker, in that there is a similar handle which is rotated.

Maintenance: As with the linker, the underside must be cleaned and lightly oiled. Also, clean and lightly oil wherever metal runs on metal.

The needle should be straight and come to a point. If it is splayed out – you have problems and really should get it changed. Again, straight sinker posts and needles in good condition are essential.

The manual is helpful and easy to follow.

The needles on the ribber **must** be brought to UWP with the 'P' carriage and you should check that the latches are all open.

The transfer carriage is used with the HP setting always in 'P'. My thanks to John Major (knitting machine mechanic, Bournemouth) for reading this article and checking the technical details.

I had intended to look at other accessories, but enough for this month. I hope you understand that even though these accessories are 'simple' they do need care and you need to **learn** how to look after and correctly use them.

2 TAKING SIDES

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 118 Ns or more.

MATERIALS

Spectrum Strata Double Knitting.
5 [6, 7, 8] x 100g balls in Duck Egg (MY).
9 buttons.
Pair of 3¼ mm knitting needles.

GARMENT WEIGHT
Finished garment in second size weighs 545g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 15.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 101 [105, 113, 123] cm, 40 [41½, 44½, 48½] in.
Length to shoulder 67 cm, 26½ in.
Sleeve seam 42.5 [42.5, 45, 47] cm, 17 [17, 18, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

19 stitches and 40 rows to 10 cm, 4 in measured over pattern (tension dial approximately 3.5).
19 stitches and 26 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 3.5).

For perfect results, please check your tension carefully.

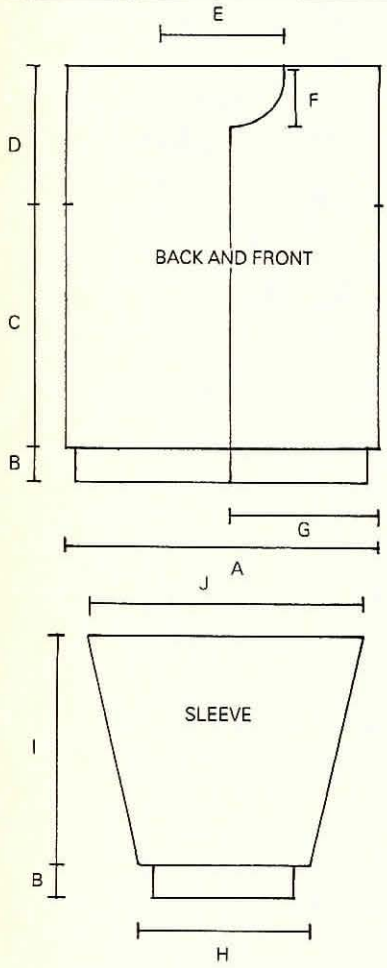
KNITTING NOTES

We used knit side of knitting as right side of garment.
PATTERN
K 1 row. K 1 row, knitting in a length of fine coloured cotton to mark row. K 10 rows. Pick up sts indicated with an 'X' from marked row following chart and place on to corresponding Ns marked •. K 1 row. K 1 row, knitting in a length of fine coloured cotton to mark row. K 10 rows. Pick up sts indicated with an 'X' from marked row following chart and place on to corresponding Ns marked •. These 24 rows form pattern.

Whichever way you look at it, our ruched-pattern cardigan is a real winner! Ruched from side to side, it is in Spectrum Strata double knitting, for chunky machines.

BODY (WORKED SIDEWAYS, BEG AT LEFT SIDE EDGE)

Push 118 Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 10 [2, 10, 8] rows. Cont in patt. K 192 [208, 216, 238] rows. RC shows 202 [210, 226, 246].
SHAPE ARMHOLE
Cast off 42 [44, 46, 48] sts at right edge, leaving empty Ns in WP. Cast on over empty Ns.
RIGHT FRONT
Keeping patt correct, K 60 [64, 72, 82] rows. RC shows 262 [274, 298, 328].
SHAPE NECK
Cast off 10 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 100 sts rem. K 19 rows. RC shows 298 [310, 334, 364]. Using WY, K a few rows and release from machine. Push 118 Ns at centre to WP. With carriage at left and P side facing, replace sts from first row worked in MY on to Ns.
SHAPE ARMHOLE
Using MY, cast off 42 [44, 46, 48] sts at left edge, leaving empty Ns in WP. Cast on over empty Ns.
LEFT FRONT
Keeping patt correct (inc first 10 [2, 10, 8] rows of back in first patt), K 60 [64, 72, 82] rows.
SHAPE NECK
Cast off 10 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 100 sts rem. K 19 rows. Using WY, K a few rows and release from machine.



A = 50.5 [52.5, 56.5, 61.5] cm
B = 5 cm
C = 40 [39, 38, 37] cm
D = 22 [23, 24, 25] cm
E = 20.5 cm
F = 9.5 cm
G = 24 [25, 27, 29.5] cm
H = 28 [29, 30.5, 31.5] cm
I = 37.5 [37.5, 40, 42] cm
J = 44 [46, 48, 50] cm

SLEEVES

Push 54 [56, 58, 60] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, shape sides by inc 1 st at each end of every 6th row until there are 84 [88, 92, 96] sts. K 8 [2, 2, 2] rows. RC shows 98 [98, 104, 110]. Cast off.

CUFFS

With P side facing and using 3¼ mm needles, pick up 54 [56, 58, 60] sts along lower edge of sleeve. With K side facing and using MY, K 1 row, dec 4 sts evenly. 50 [52, 54, 56] sts. Work 31 rows in K 1, P 1 rib. Cast off in rib.

BODY WELT

With K side facing and using 3¼ mm needles, join in MY and pick up and K 262 [272, 282, 292] sts along lower edge. (If using short needles, this may be divided into 134 [140, 146, 152] for the back and 64 [66, 68, 70] for each front.) Work 32 rows in K 1, P 1 rib. Cast off in rib.

NECKBAND

Join shoulder seams, matching row ends. With K side facing and using 3¼ mm needles, join in MY and pick up

Denim skirt, FREEMANS. Earrings, MONET.

22►

2

and K 32 [33, 34, 35] sts up right front neck, 48 sts across back neck and 32 [33, 34, 35] sts down left front neck. 112 [114, 116, 118] sts. Work 16 rows in K 1, P 1 rib. Cast off in rib.

BUTTONHOLE BAND

(Join welt seams if knitted in 3 pieces.) Fold neckband and welt in half to inside and slip st in place. With K side facing and using 3¼ mm needles, join in MY and pick up and K 152 sts along right front edge. Work 4 rows in K 1, P 1 rib.

1st Buttonhole Row: Rib 3, (cast off 2 sts, rib until there are 16 sts on right-hand needle after buttonhole) 8 times. Cast off 2 sts, rib to end.

2nd Buttonhole Row: Work in rib, casting on 2 sts over those cast off in previous row. Work 3 rows in rib. Cast off in rib.

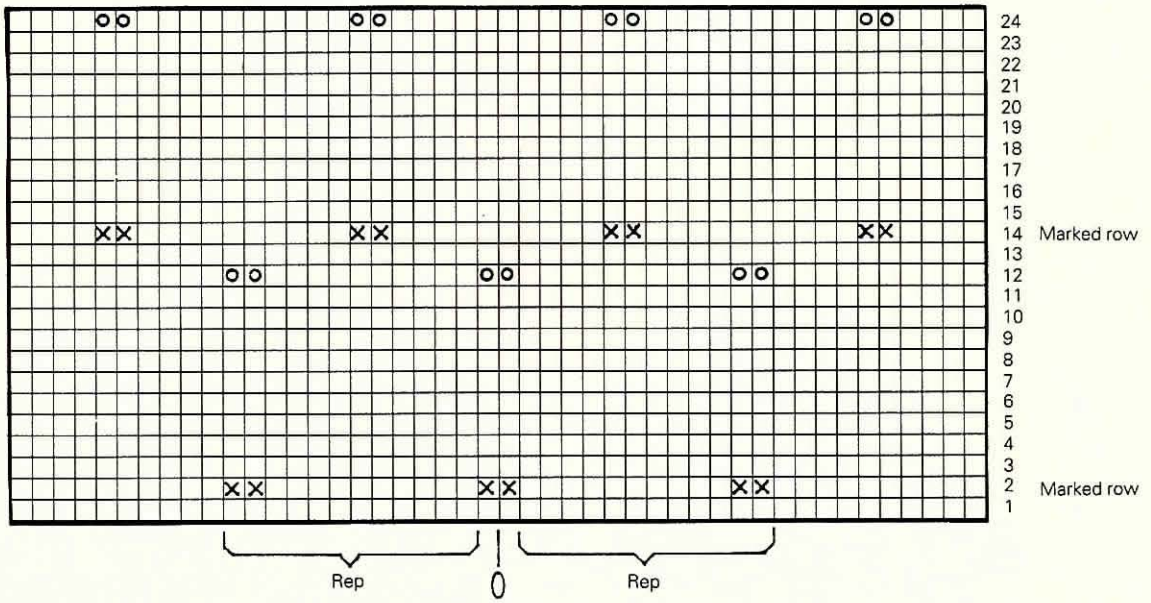
BUTTON BAND

With K side facing and using 3¼ mm needles, join in MY and pick up and K 152 sts along left front edge. Work 9 rows in K 1, P 1 rib. Cast off in rib.

MAKING UP

Remove marking threads. Join sleeve seams. Set in sleeves. Fold cuffs in half to inside and slip st in place. Sew on buttons.

CHART



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Each month Ann will be writing in-depth about one of her video Courses.

Ann writes: "**THE BEGINNERS COURSE** *is suitable for the owners of nearly every Silver, Knitmaster, Brother or Toyota machine sold since 1972. We start by assembling the machine. Then I help you to* ***choose and prepare*** *some* ***yarn*** *suitable for your first project and* ***thread up*** *your machine. Next, I give you a "guided tour" of the* ***parts and controls*** *- NOT all of them, just the ones you need to know about to get you started.*

LEARNING TO USE YOUR MACHINE CANNOT BE HURRIED. Already, you may have spent an hour or so, but now at last you are ready to start. You do a ***simple cast on*** *and knit some* ***stocking stitch.*** *I show you the correct way to push the carriage, and how to spot problems arising perhaps from a mis-threading or a wrong tension. Then you learn about* ***increasing, decreasing and casting off.***

Every machine knitter runs into ***problems*** *from time to time, and I like to show you how to deal with them NOW, rather than wait until they arise. So you next spend an hour or so* ***dropping stitches*** *on purpose, so that you can learn different ways of how to pick them up again; and you'll learn how to* ***check the needles*** *and change one, free a* ***jammed carriage*** *and* ***unravel.***

So far you will have spent from 3 to 5 hours at your machine, and you will have acquired a lot of necessary basic competence. YOU WILL ALSO FIND YOU HAVE GAINED A LOT OF CONFIDENCE.

Soon you will be starting a sweater, and you need to learn how to knit a welt. A ribber is a bit of a handful so, even if you have one, I suggest you leave it in its box for a while. Instead, you will learn a really ***good mock rib*** *- a good tight one that does work. And, finally, before starting your first garment, I teach you how to knit and measure a* ***tension swatch.***

You will now have spent up to 8 hours or so at your machine and, so far, YOU WILL NOT HAVE NEEDED TO LOOK AT YOUR MACHINE'S INSTRUCTION MANUAL, OR TO READ WRITTEN MATERIAL OF ANY SORT.

Now at last you can start your ***first garment.*** *With the video there is a booklet with patterns for two simple sweaters. So, with the written pattern and the techniques you've learned so far, you now knit the front of the sweater up to the neck. Round necks often pose a problem for knitters, so next I take you through the* ***round neck*** *very slowly, showing you my "Golden Rule" for using the holding position to ensure a neckline that will stretch to go over the head. Then you knit the back and sleeves, following the written pattern. Next, I show you how to* ***block and press*** *the knitted pieces. Then we knit the* ***neckband*** *in mock rib, and I show you how to use* ***mattress stitch and backstitching*** *to finish the neckband and garment.*

You might now have spent about 15 hours at your machine. NOT ONLY WILL YOU HAVE PRODUCED YOUR FIRST GARMENT, BUT YOU WILL ALSO HAVE LEARNED MANY OF THE IMPORTANT TECHNIQUES THAT WILL PROVIDE YOU WITH THE FOUNDATION FOR ALL YOUR FUTURE KNITTING.

But the Course is not yet finished. You now clean your machine, and then go on to the ***second sweater.*** *For this you learn the basics of* ***Fairisle*** *knitting using the* ***punchcard;*** *and the* ***sweater (knitted in Fairisle)*** *has a* ***V-neck*** *instead of a round neck. (Owners of electronic machines can also learn a lot from viewing these final lessons, though programming isn't included).*

YOU WILL NOW HAVE COVERED MATERIAL THAT WOULD TAKE YOU TWO TERMS OF EVENING CLASSES. ALTHOUGH I DEVISED THE CONTENTS OF THIS COURSE, THE PRESENTATION WAS WORKED OUT WITH THE ACTIVE INVOLVEMENT OF ONE OF BRITAIN'S LEADING TECHNICAL UNIVERSITIES. I DO NOT BELIEVE THE STANDARDS AND COST OF THIS COURSE CAN BE BEATEN ANYWHERE TODAY, and I am so confident that no essential steps are missing from this Course that I offer a ***FULL MONEY BACK GUARANTEE*** *if I'm wrong and you can spot one!*

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CLUB LINE

For knitters it is 'New Year Resolution' time – time to resolve to make new friends and learn to knit even better. Start here by checking for a club or course near you.

CARDIFF

A new City and Guilds course starts in Cardiff in September, at the Coleg Glan Hafren, Trowbridge Road in Cardiff.

For further information you can contact Gillian Jones, the course tutor, on 0222 794226.

ESSEX

Tutor Lindsay Baxter has sent us details of her busy course programme at several centres in the Malden/Chelmsford/Witham area.

All courses start in September – the first is a beginners course in machine knitting at the Maldon Centre for Community Education in Maldon, Essex (Tel: 0621 853337) on Friday mornings from 9.45am until 11.30am.

Her other three courses are all City and Guilds Creative Studies/Machine Knitting classes which will run at the following centres: at the Maldon Centre on a Thursday from 9.45am until 11.45am: at Witham Centre for Community Education in Spinks Lane, Witham (Tel: 0376 516533) on Mondays from 7.15pm to 9.15pm and at the Chelmsford Centre for Adult Education in Beeches Close, Chelmsford (Tel: 0245 263013) on Mondays from 9.30am until 11.30am.

EASTFIELD, WOLVERHAMPTON

Fortnightly meetings are the order of the day at the **Eastfield Machine Knitting Club** in Wolverhampton.

Members meet from 7pm until 9pm at the Eastfield Community Centre in Colliery Road, Wolverhampton every other Friday.

Further details can be obtained from club organiser Sheila Harding on 0902 870886.

WARRINGTON

North Cheshire College has enrolment days on September 7th, 8th and 9th for the Centra Machine Knitting Course at the Museum Street Centre.

The Part 1 course is being held on Wednesday evenings from 6.30-9.00pm and Friday afternoons from 1.00-3.30pm. The Part 2 course is being held on Monday mornings from 10.00am-12.30pm and Thursday evenings from 6.30-9.00pm.

Liz Brookfield, one of the tutors, suggests you ring either her on 0942 35689, Judy Jones on 0925 740386 or Sue Orrell on 0942 36378 for further information.

GLASGOW

Thursday is a busy evening in Yoker, Glasgow for that's when the local knitters gather at **Yoker West Knitting B's.**

Organiser Miss Flora McDermid sends us details of the weekly meetings of her club – at St. Matthew's Church Hall in Hawick Street, Yoker in Glasgow every Thursday from 7pm until 9pm.

So come on, all you Glasgow machine knitters, get on down to Yoker on a Thursday evening – but don't forget to give Miss McDermid a call first on 041-952 4634.

TADCASTER/ WAKEFIELD

From complete beginners to accomplished City and Guilds students – in Tadcaster and Wakefield all are catered for.

Two courses for beginners and those with a little knowledge of machine knitting start in September. At Tadcaster Community Education Centre the course begins on Monday September 13th from 9.45am until 12 noon, while at Wakefield College in Hemsworth the classes are on Wednesday evenings at 7pm, beginning on September 22nd.

Now for those City and Guilds students – Part II will commence at Tadcaster Community Education Centre on Friday September 17th at 9.45am. Other City and Guilds students meet at the Education Centre at the same time and it is hoped students will benefit from contact with those studying other crafts.

For details of all these courses contact Shirley Bentley on 0924 864033.

SWINDON

Are you thinking of embarking on a City and Guilds Machine Knitting Part I course in the Swindon area of Wiltshire?

Then the course starting at Swindon College in Ferndale Road, Swindon could be just the one for you. It starts in January 1994 on Monday evenings from 6pm until 9pm.

But before you start that particular course, you should have completed the Basic Machine Knitting course – and there's a couple of those running at the college, too, starting in September on Monday and Tuesday evenings from 7pm until 9pm.

For further details contact either Swindon College on 0793 613313 or course tutor Beryl Henderson direct on 0793 521959. Pfaff/Passap owners are asked contact her direct.

MORECAMBE

Sixteen years of teaching machine knitting should guarantee that Eric Bowden knows what he's talking about! So attendance at one of his classes would seem very worthwhile . . .

Eric is a qualified tutor with the NWRAC certificate in machine knitting. He spent ten years teaching in Adult Education and for the last six years has taught privately. His courses have grown in popularity over the years and he is looking forward to another successful course starting on September 15th.

His autumn term course will last for 12 weeks, with the emphasis on achieving a good finish to machine knitting. The course fee is £25 for 24 teaching hours (which as Mr Bowden calculates works out at the grand total of 104p per hour!).

The venue for the course is the Morecambe Memorial Hall – every Wednesday evening from 7pm until 9pm. Enrolment by telephone, please, to Mr Eric Bowden on Heysham 855841.

BROMLEY

Good news for machine knitters in the Bromley area – you now have a new machine knitting club.

Bromley Machine Knitters meet on the second Wednesday of the month at 7.30pm at the H.G. Wells Centre, opposite Bromley Hospital and close to Bromley South Station.

Future plans include coach trips to yarn suppliers, lectures by visiting designers and outings to exhibitions. The aims of the new club are to improve the standard of members' work and to make new friends in a 'knitting' environment.

New members will be most welcome – anyone interested should contact club organiser Adrianne Laidlow on 081-290 5670.

FRIENDS IN DEED!

Machine knitters are a friendly bunch – we all know that! At Gravesend in Kent, there's a group of knitters who are determined to live up to their name!

The **Gravesend Friendly Machine Knitters Club** has recently found itself with two new organisers, Mrs Anna Fitzgerald and Mrs Lesley Moor. Poor health forced the previous enthusiastic organiser, Mrs Saggers, to vacate the post but in the few months since the new duo have taken office, they have already bought a second-hand knitting machine, ribber and other attachments with club funds so that Anna can give demonstrations on those months when the club doesn't have a guest speaker at meetings.

But Anna is not the only one in the 'driving seat' on such occasions – other members are encouraged to give demonstrations of techniques they particularly enjoy too!

The club meets on the third Wednesday of each month at

7.30pm at the Milton Mount Hall in Old Road East, Gravesend, Kent. New members are always welcome and any enquiries can be addressed to Mrs Lesley Moor on 0474 560127.

GUILDFORD

If you are new to machine knitting you should note two courses to be held at George Abbot School, Burpham, Guildford. A five-week course for beginners starts on Wednesday, September 29th and covers 'all you need to know to produce a garment that will fit'.

The second five-week course starts on Wednesday, January 12th, 1994 and covers design, decoration and various techniques for stitches and finishes.

Taking both courses sounds a great idea as there's time to get some practise in before going on to the second stage. These are evening classes, held from 7-9pm and each course costs £21.50 with reductions for Senior Citizens and so on. There's an Open Day on Sunday, September 12th, the tutor is Carolyn Goulter and you can get full details from Guildford Area, Surrey Adult & Continuing Education Service, Sydenham Road, Guildford GU1 3RX. Tel: 0483 60978.

GOLDEN OPPORTUNITY

Monday September 6th could well be your golden opportunity to find out more about machine knitting and its attractions at the **Leverstock Green Machine Knitting Club's** open evening.

The theme of the evening is 'All that glitters' and is intended to give visitors a flavour of the activities of the club throughout the year. A programme of events will be available and there will be demonstrations on both Japanese and European double bed machines.

There will be tea and coffee plus an opportunity to take part in the club's raffle with prizes including a voucher to spend at one of Sewfine's branches.

For further details contact club leader Mrs Jill Horwood on Hemel Hempstead (0442) 62539 (evenings only).

THE GLASGOW YEAR

There's a veritable feast of machine knitting courses on offer in Glasgow this coming year – but you'll need to contact the city's Cardonald College before the end of August.

First year CENTRA classes will be on Mondays and Tuesdays with the second year on Wednesdays and third year on Thursdays. The CENTRA course is now also on offer in the evenings, with students attending for two evenings a week.

The half-days for the SCOTVEC modules will be Thursday morning/Thursday evening and in the evenings on Tuesday, Wednesday or Thursday. Ribbing attachment modules will be on Friday morning/Friday evening and on Tuesday, Wednesday or Thursday evenings.

The CENTRA course Stage 1 syllabus includes theory and practice of machine knitting, colour and design, garment pattern drafting and the preparation and use of knitting yarns. Assessment is carried out over the two-year period.

Attendance is on one day or two evenings a week from September until next June. Daytime courses begin at 9.15am and finish at 4.45pm and evening classes begin at 6.30pm and end at 9.30pm.

The SCOTVEC National Certificate modules cover introduction to machine knitting, domestic machine knitting and the knitted garment, hand finishing and involve attendance on either one half-day per week or one evening per week. A practical course with a minimal amount of theory, it starts with basic techniques and works through to completed garments.

Three further SCOTVEC National Certificate Modules in ribbing attachment and design-and-make also involve attendance on either one half-day per week or one evening per week throughout the 1993-94 year.

Times for all the above modules are either 9.15am until 12.30pm, 13.30pm until 16.35pm or 18.30pm until 21.30pm.

Further details about all these part-time machine knitting courses can be obtained from Isobel Bain at the Domestic Machine Knitting Division of Clothing and Fashion Technology, Cardonald College, 690 Mosspark Drive, Glasgow G52 3AY (Tel: 041-883 6151-4).

BRITAIN'S MOST EXCITING SEWING, NEEDLECRAFT AND KNITTING SHOWS

A vast number of exhibitors combine with leading personalities, displays, workshops and demonstrations to make your day a really enjoyable and informative occasion.

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19th - 21st November, Telford

Adult £4.00, OAP £3.00, Child (7-16) £1.00

Open 9.30 to 5.30 daily. Wider aisles for added comfort.

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Leaflet giving full details about the shows available from:

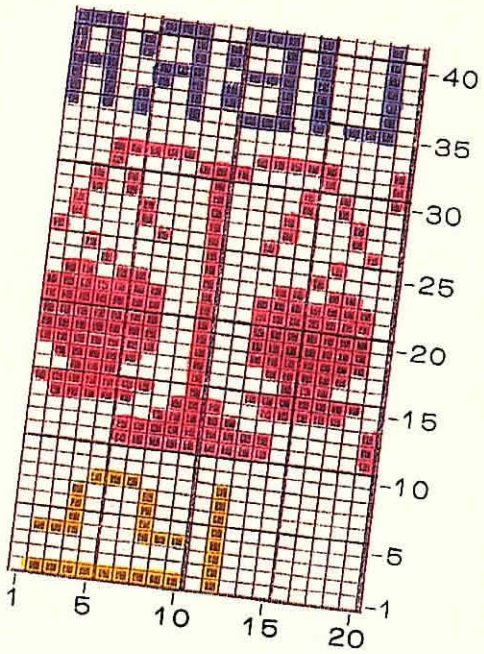
ICHF

I.C.H.F. Ltd., Dominic House, Seaton Road, Highcliffe, Dorset BH23 5HW
Tel: 0425 272711 Fax: 0425 279369

PICTURE KNITTING

ZODIAC

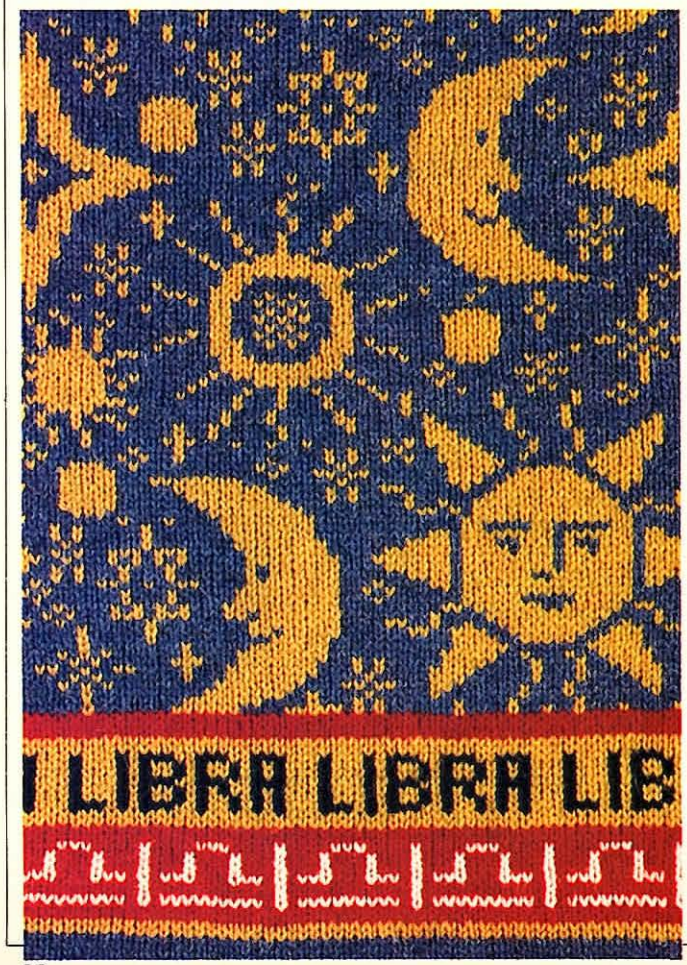
Whether you treat your horoscope predictions seriously or just as a bit of fun there is no escaping the fact that millions of us read our horoscopes regularly. We all know our individual signs and jewellery depicting signs of the zodiac is always popular. However 'zodiac sweaters' are, it seems, not so readily available. Could this be a gap in the market I wonder?

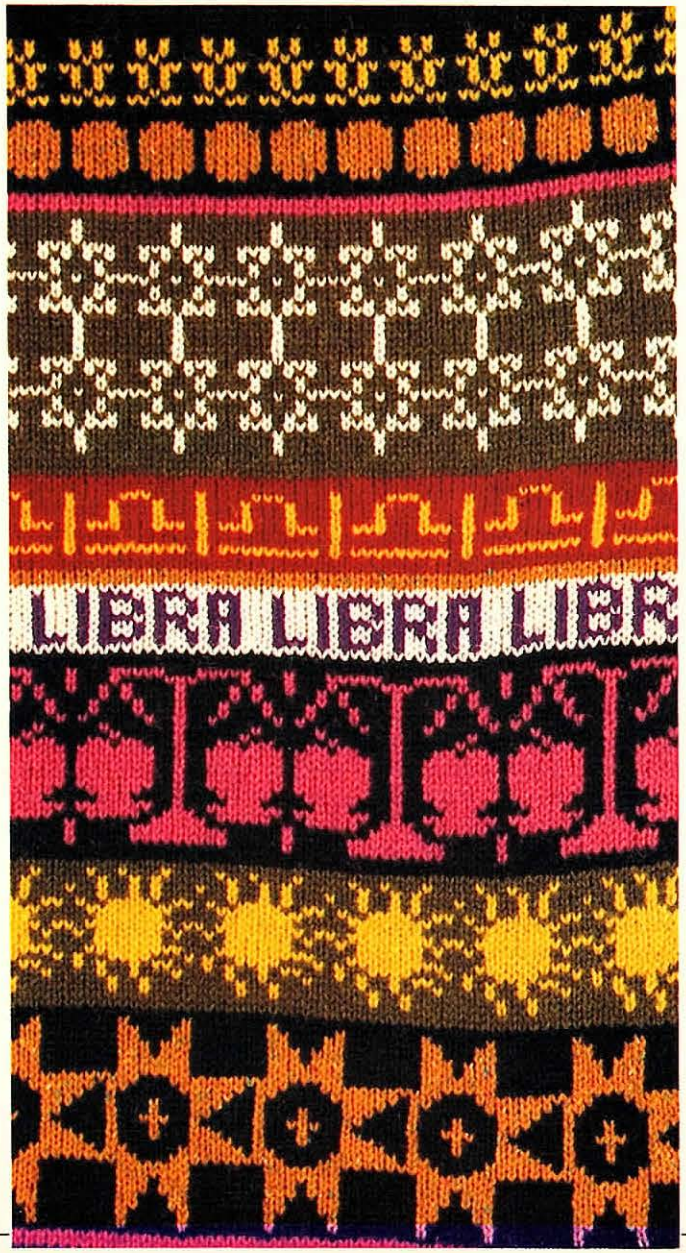


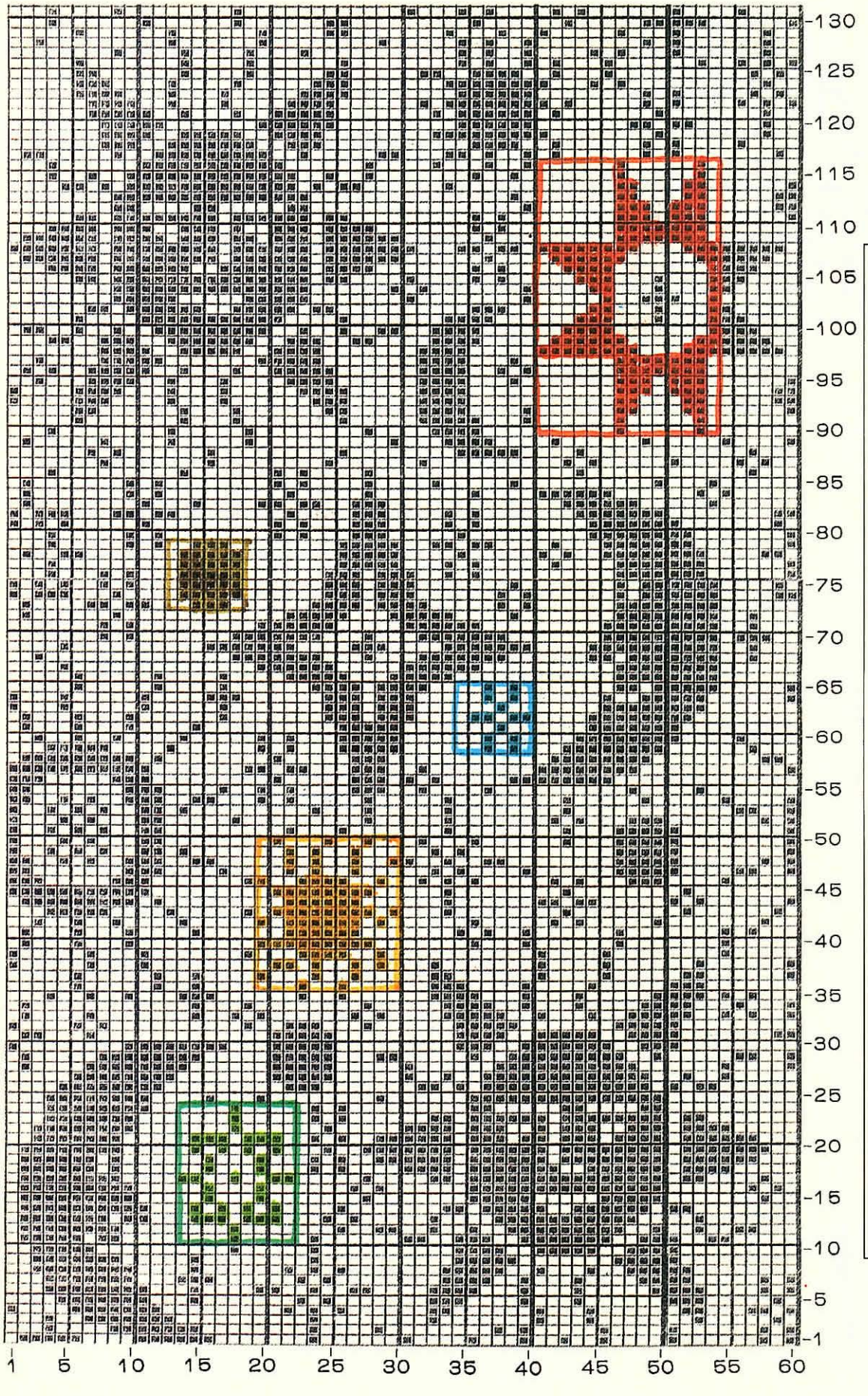
Wendy Phillips

To rectify this I have produced a quite intricate pattern of stars, suns and moons to be knitted as an all-over repeat pattern. As this is the September issue of the magazine I chose Libra as the appropriate star sign and put the name and symbol as it might appear on a sweater, just above the welt. You can of course choose any of the twelve signs and names. For my second sample I isolated small parts of the large design and knitted them in rows including the scales of Libra which can be found on the smaller graph.

Many of us will soon be thinking of our Christmas knitting and what better gift for family and friends than a personalised zodiac sweater. So consider being the first to fill that gap in the market. Happy star gazing and happy knitting.







SPECIAL OFFER ONLY FOR READERS OF *MACHINE KNITTING MONTHLY*

Wendy Phillips' 32 page book entitled 'Zodiac Scarves' contains names, symbols and border patterns depicting the twelve signs of the zodiac. With both punchcard and electronic charts all the designs are either 24-stitch or 12-stitch making this a suitable book for many different machines. With easy-to-follow coloured graphs and illustrations this book will prove invaluable for all your zodiac knitting.

SAVE £1

'Zodiac Scarves' normally costs £3.99 but you can SAVE £1.00 if you send £2.99 for the book before 30th November 1993.

To order, simply write to Wendy at the address below stating that you are a reader of *Machine Knitting Monthly* and wish to take advantage of the special offer.

Send a cheque or postal order (made payable to Wendy Phillips) for £2.99 before 30th November and you will be sent your book by return.

Send to: Wendy Phillips, PO Box 5, Windermere, Cumbria LA23 3AN.

DEAR ANNE...

Don't keep you ideas, suggestions, experiences, criticisms or praise to yourself. Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

Dear Anne,
I have discovered a way to incorporate the front edges of a garment on to a zip, using my standard 965 Brother machine.

There is very little explanation needed; it is simply a matter of undoing the zip fully, just to get the holder out of the way and then, teeth uppermost, bringing the needles through the zip one by one, carefully, by pushing the single transfer tool through the zip from the front and pulling the needles one at a time through to the front. If when inserting the single transfer tool you 'wiggle' it about, this will enlarge the hole in the material of the zip sufficiently to enable you to pull the needle through to the front. Just make sure you get the holes absolutely in line with the hole in the zip because you cannot stretch the zip in any direction!

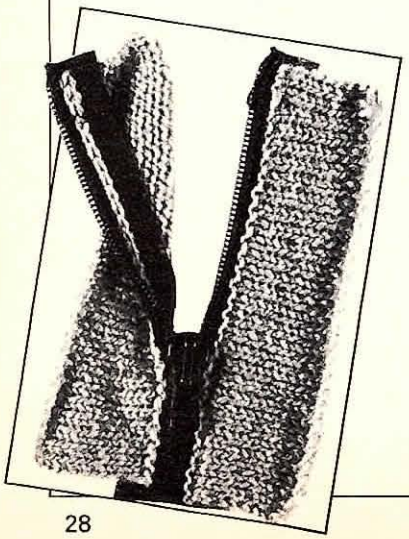
Then, with the finished end of the knitting (assuming your garment has been knitted sideways) and without casting off, place one stitch on to each protruding needle until the whole of one side of the front is on the machine. Then, simply knit the stitches back, by hand. This is probably the most difficult task as it involves really pulling the stitches back. Loop stitches at the back with the latch tool as shown on the sample.

If the garment was commenced with waste yarn, simply remove this and starting from the other end of the zip, teeth upwards, complete this side in the same way as the other.

Yours sincerely,
Mrs D. M. Darke
Ferndown, Dorset

We wouldn't have believed this possible had you not sent a sample, Mrs Darke, but indeed it is and very neat it looks too with a smooth, flat finish.

Knitters would certainly have to be very careful to line everything up so that the knitting is not pulled or bunched up and both sides match but the result is well worth the effort.



Dear Anne,
You may be interested in a tip which I find much easier than taking back a lot of rows if a mistake has been made or stitches dropped, especially when using the ribber.

I take the knitting off the machine and pull the work out to within a couple of rows of the mistake. (Keep a check of the rows pulled out.) I then put the work on to hand knitting needles and continue to take the work back to the mistake or dropped stitches. (A safety pin or pins is useful in the case of dropped stitches.) Correct the mistake and return the work to the machine, not forgetting to adjust the row counter and patterning if that is being used.

I look forward to your magazine each month.

Yours sincerely,
Eileen Hemingway
Selby, Yorkshire

★ STAR LETTER ★

Dear Anne,
Angel is my little cat; she's tiny, tortoiseshell and tailless. She's also naughty and wilful but I find that so long as I do exactly what she wants, we rub along together quite well.

Knitting has always been a bone of contention between us. From her point of view, where's the sense in my sitting with little balls of wool dangling and jerking about in front of her if I don't want her to join in the game? And why, as soon as she settles down for her siesta, do I start to use the knitting machine? The rasping noise disturbs her sleep and the way the yarn quivers and snakes up from the cone in fascinating fits and starts is simply irresistible and certain to lead to trouble. Fortunately for both of us, the noise of the machine usually drives her out of the room before too much harm has been done.

Nevertheless, in spite of our constant battles she was still my little angel – until the other day.

I had bought a cone of wool at a sale – it was a bargain, although when I got it home and properly considered the colour, I had to admit to not being all that surprised at the price. Nevertheless, it would make an economical skirt to wear about the house, so money hadn't been wasted.

So, I knitted the swatch, worked out the pattern and one morning early, I set to work. I had chosen to knit a panelled skirt, all in one piece and when I had joined it and finished it off I hid it away from Angel until I was ready to press it.

When the time came, I spread the knitting out on the ironing board, found my pressing cloth, firmly shut the door to keep Angel out and went to work. (Here, experienced cat owners will spot the one thing I forgot to do.)

For the next hour, I damped and pressed and turned, noticing each time I lifted and moved the skirt how satisfyingly heavy it felt. As the job progressed I felt more and more pleased with my efforts.

I had almost finished when, as I lifted the skirt to move on to the last panel, it seemed to stick on something. I knew instantly what it was and waves of cold horror swept over me as I realised what it really was that had made the knitting feel so heavy.

I stood frozen, not daring to look, but finally I slowly put down the iron, bent and peered into the cavern formed by my lovely new skirt falling so beautifully each side of the ironing board.

There she was, my little Angel and hadn't she had a lovely time. The cave was full of stalactites, dozens and dozens of pulled threads, long ones, short ones and clusters of dear little tufts where she had batted the knitting with her pretty little paws.

We stared at one another for a long moment; she in triumph and me in mindless consternation and then she delivered the coup de grâce. She made a dash for the open window (yes, that's what I'd forgotten) with one thread of my skirt securely fixed to her claw. She jumped on to the windowsill, freed her claw and fled, leaving me with a puckered, tangled, tattered wreck, which, after a suitable period of mourning, I unpicked.

I still have those balls of wool and I still have Angel, but our relationship will never again be quite the same. I'm on to her now; the scales have dropped from my eyes and whenever I feel myself about to weaken and give in to her, I think of my skirt and harden my heart.

Yours sincerely,
Pamela Gerrard
Teddington, Middlesex

*A charming tale, Pamela, for us cat-lovers but we can't help wondering if Angel was trying to tell you something – perhaps that you were right and the colour of the yarn was not quite 'up to **scratch**'?*

We hope a free subscription to MKM *will be some compensation to you and, as your star letter also wins £5, this should more than cover the cost of a clockwork mouse.*

Dear Anne,
Congratulations on the new picture index, it is brilliant. Here is a tip I find very useful.

When using the Hague or any other linker, if the cone of yarn is too large for the stand, just thread the yarn through the two loops of your knitting machine (not the tension discs or wire). This system also works a treat with the little French Knitter used for knitting cords as you obtain a constant even tension and no tangles.

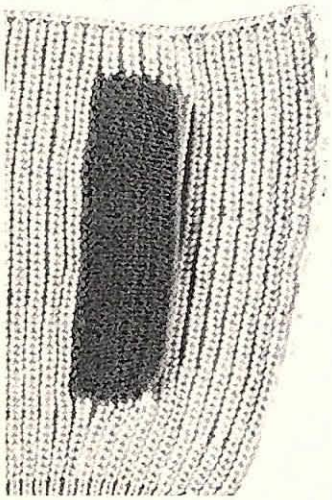
Yours sincerely,
Mrs Marian Coppin
Bodmin, Cornwall

Dear Anne,
I thought you or your readers would like to know how I work a sew-and-cut vertical pocket in a cardigan or jacket.

The enclosed sample, worked in contrast colours for clarity, gives you an idea of how the finished pocket looks.

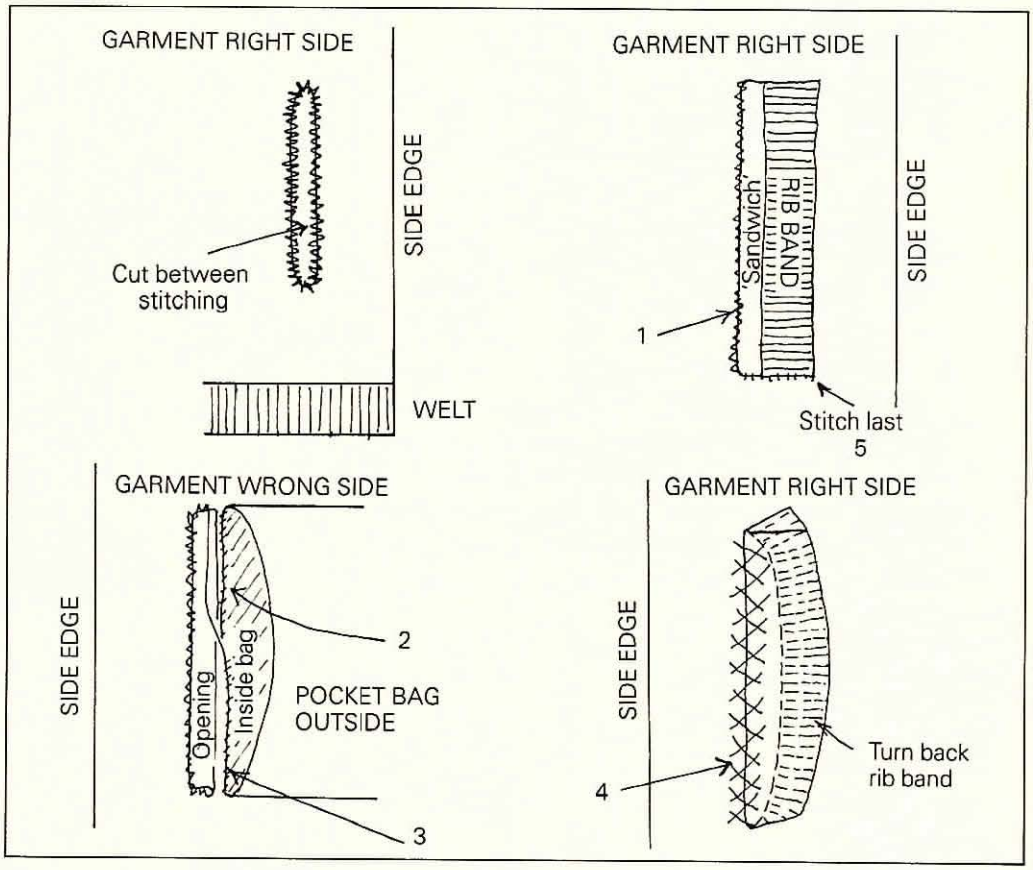
I enjoy your magazine, especially the features on techniques which give me many ideas for my two knitting clubs. It is so difficult trying to think up new subjects for demonstration.

Yours sincerely,
Pat Read
Billericay, Essex



SEW-AND-CUT VERTICAL POCKETS
These notes are for a five inch opening suitable for a woman's garment in 4-ply yarn or equivalent.

POCKET BAGS
20L/20R FNR (40 Ns on each bed). K 2 circular rows, 1 row rib T 1/1. Reset circ. T 4/4, K 80 rounds (160 rows). Cast off each bed separately. (Bag should be approx 5 inches deep. Adjust rows if necessary.)



POCKET BANDS
17L/17R FNR. T 2/2, K 10 rows. Set RB to slip. T 5 main bed only. Cast off 2 stitches at the beg of next 2 rows, K 2 rows. Set main bed to slip, RB to knit. Pull down loop at side, K 4 rows at T 5 on RB only. (Use extra weights if necessary.) Take off RB on to WY. (Drop RB.) K 1 row T 10 on main bed, link or latch off.

MEN'S SIZE – 6 inch opening – 25L/25R for pocket bags, 90 rounds (180 rows). Bands – 22L/22R – 12 rows).

MAKING UP
1. Backstitch top of 'sandwich' to right side of opening above WY, stretching band slightly.
2. Turn to wrong side and hem one side of pocket bag to reverse of backstitched edge.
3. Fold over 'sandwich' edge to cover pocket bag just stitched and hem.
4. Stitch other side of pocket bag to free side of opening, then herring-bone stitch over cut edge to neaten.
5. Neatly stitch band ends on right side. If needed, thread double shirring elastic through rib cast-on edge to help retain shape.

Dear Anne,
I have often been frustrated when I need to finish a garment quickly after carrying out the majority of the knitting with my garter carriage. The difficulty arises when I try to finish off on the normal knit carriage and I find that on using the garter bar, many stitches are lost. I have, therefore, experimented and found that if I punch every hole in a punchcard for the garter carriage, I can reverse from the purl facing to the plain facing and can then complete the garment with the ordinary knit carriage, having of course checked that the tension is compatible. Leaving one or perhaps two rows unpunched also makes a super ribbed effect for a skirt.

Probably this has already been written about and I have missed it, but my garter carriage is now used much more fully.

Yours sincerely,
Mrs Doreen Shuttlewood
Thurmaston, Leicestershire

Dear Anne,
I have just finished reading, in my May issue of *MKM*, Mrs Perryman's way of getting a nice straight edge to ribs. I wonder if she has tried my method, which also brings cuffs in nicely and is perfect for bringing round necks into shape.

I use a circular knitting needle, available in varying thicknesses and lengths. All you do is insert the knitting needle through the cast-on row of stitches until the knitting is pulled through on to the nylon wire. Hold both knitting needles together in one hand and hold the knitting in the other hand – give a few tugs on the circular needles then pull the circular needle out and you have a lovely straight rib and no more bent knitting needles.

I always do this to each individual piece of knitting. If you are going to steam your garment, leave the circular needle in place and then steam, removing the needle when the work is dry. I have several thickness of circular needles for varying yarns and wouldn't be without them. They are very strong and I haven't replaced mine in three years.

I hope this tip helps someone.

Yours sincerely,
Mrs A. King
Bourne End,
Buckinghamshire

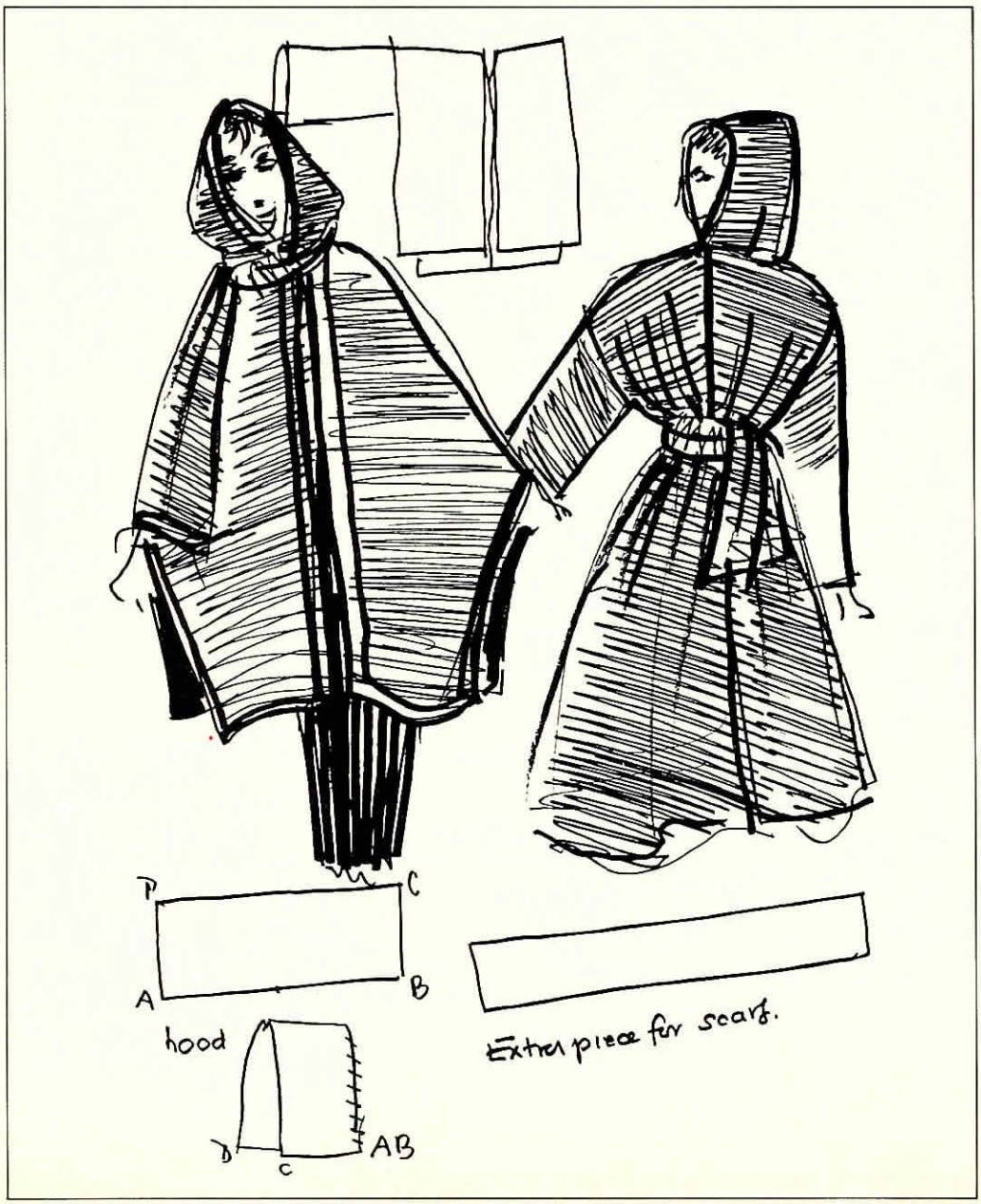
We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

MASTERCLASS

FASHION IN HOMESPUN

Heralded in many fashion predictions as the monkish or monastic look and using natural fibres and undyed yarns which are kind to Mother Nature, this is not the only look for winter, but a very important one, especially for heavy sweaters and outdoor wear like coats and jackets.

Mary Dowse



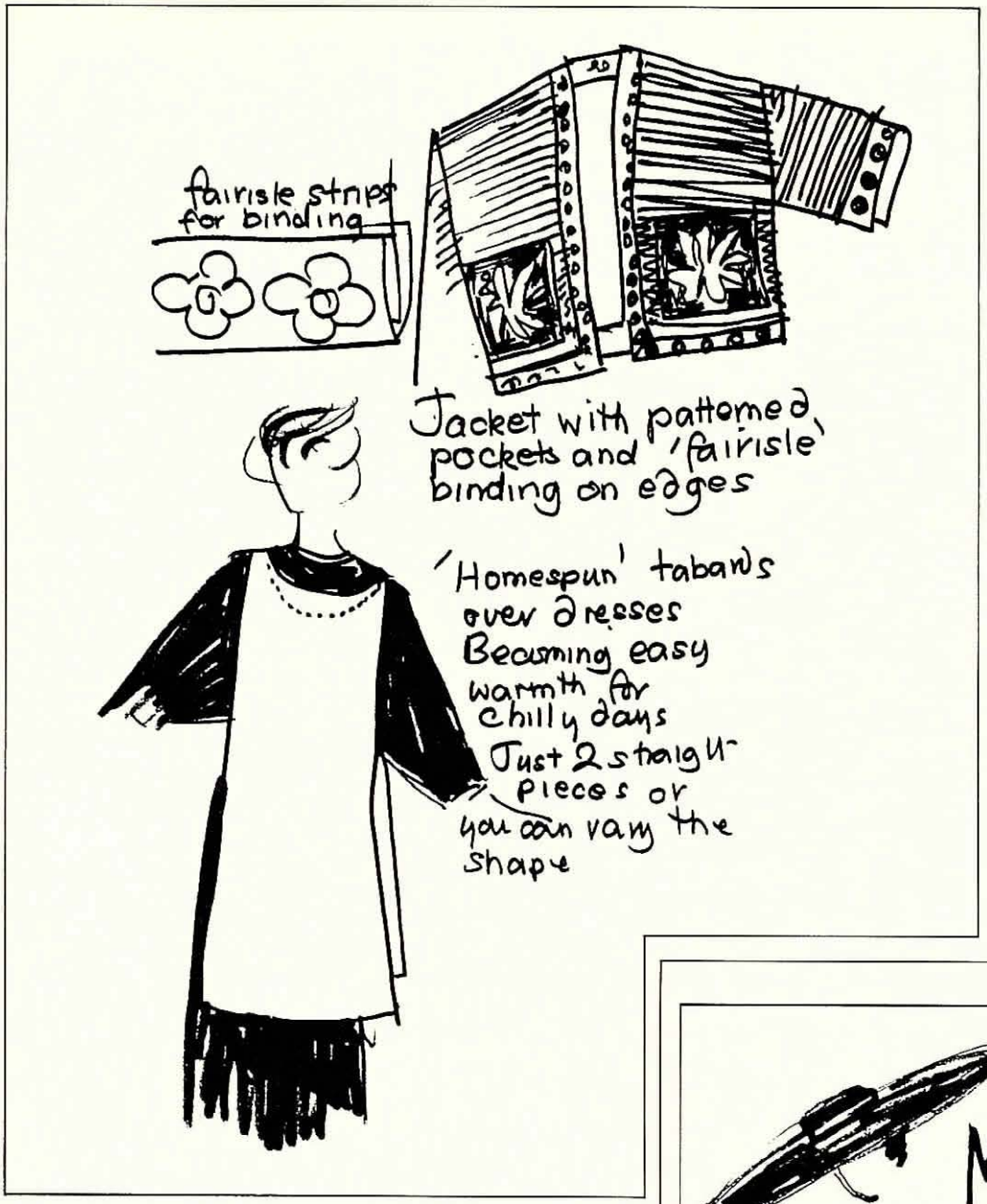
I mentioned hand-spinning last month and suggested that you might try some, but you don't have to spin wonderfully well nor do you really need to make your own yarn as there are lots of rough-textured yarns about which you can use instead. Stick to very simple shapes, in lovely soft rich textured fabrics in luscious natural wools, cottons and mohairs and even raw silk. There are some very interesting yarns spun from the rough outside of wild silk cocoons in beautifully varied creams and browns. All of them present a great bonus for those of you with chunky machines or when used as the weaving thread on standard types if they are too thick to knit. I hope this fashion springs from a genuine concern for the environment rather than a way to make money, but happily this consideration does seem to concern more and more people.

The shapes are very simple and basic, ample and draping like medieval monastic and everyday dress – terrifically becoming, wonderful for winter – and lovely worn with hefty, lumpy 'hand-made' golden jewellery, genuine or not.

I've done some diagrams of the shapes which are very easy to work out for yourself. The basic tunic or kimono needs quite straight pieces or sometimes a sideways knitted part of a circle. Shetland wool, particularly that from Jamieson & Smith of Shetland, who advertise widely and send very quickly, comes in an incredible and amazing range of natural combinations of colour from white, white with the faintest tinge of grey, pale silvery grey, flannel grey right through to deepest charcoal and black, or the faintest tinge of brown or fawn deepening to the darkest of 'black sheep'. This gives you a very extensive palette in a very manageable three-ply thickness (actually two-ply 'jumper weight'), a thicker one which is great for weaving, a fine two-ply which makes an excellent background yarn and a truly delicious very fine white lace ply for special effects. What a wonderful winter wedding dress this would make, or even a special evening dress.

Natural Falkland Islands wool is lovely too, in a beautiful pale creamy colour. You may have seen this being spun at a terrific rate on their stand at various knitting exhibitions. They must be the fastest spinners I know!

Forsell's 'Naturelle' is a most delightful soft mixture of alpaca and wool in three and four-ply, ideal for soft, cuddly garments in a pale silvery grey or darker charcoal, a pale fawn



knitted right across your machine, sewn together at centre back – or sew the front as well, just leaving enough of the seam open to pull over your head. For real winter fashionable wear, make a collar or an additional straight piece, narrower than the main ones, to sew on as a scarf or hood. The hood would be just right for this year. You can sew the sides to make this into a simple coat, or be a little more ambitious and knit two pieces to add as sleeves. This style would be perfect tie belted or buckled if you are slender. If you're a bigger lady, keep to a flowing unbelted line. It's a tremendous look, don't let it pass you by.

Next month, the clothes to wear under your wraps – all the medieval magic of the new styles for your delight.

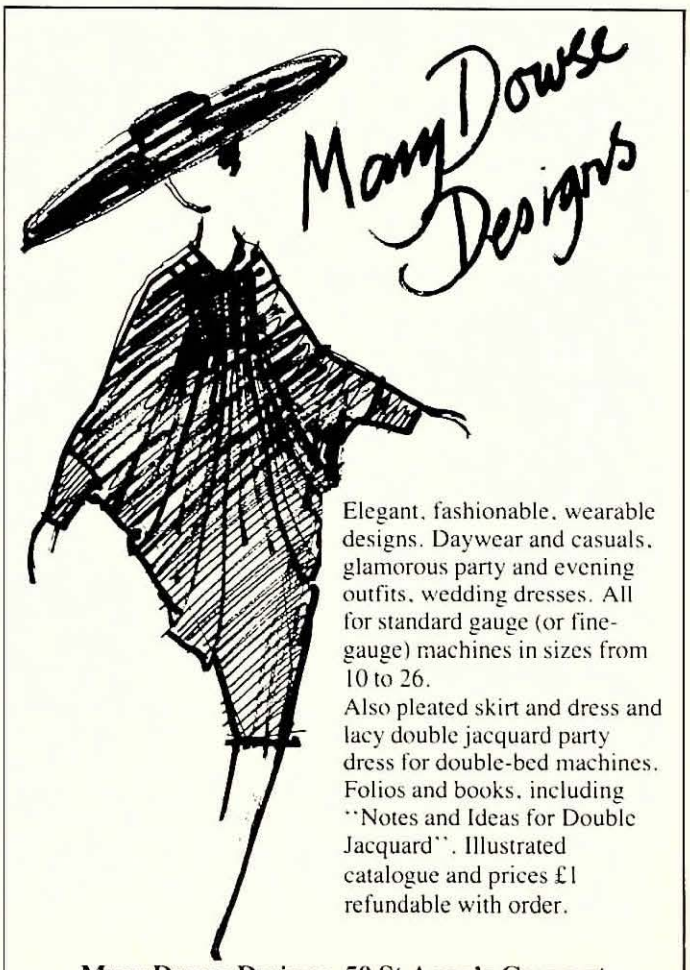
or darker brown. I have also just received new shade cards from Texere Yarns. They always have many interesting yarns but this year they are without peer for the 'homespun' look – anything from wool and mohair, cottons, linens, silk to synthetics. The silks are quite gorgeous and mostly very moderately priced. There's something about raw silk which is unparalleled by any other yarn and if you are one of those people who can't wear wool, this is the perfect solution. You can use synthetics but they do tend to be a bit heavy.

It doesn't matter whether you want a pale creamy coat or a dark rich look, you can easily find the right colour. It may not be the very cheapest garment you've ever made, but well worth it as you'll wear it forever.

Simple small slip patterns add an extra depth of texture and simple small weaving patterns give you an instant 'furry' look outside with a smooth inside which you needn't line unless you especially want to. Two layers with a 'sandwich' of synthetic padding make the warmest of winter wraps.

Knitted or fabric strips for binding the edges – perhaps real or 'pretend' leather or suede – make a wonderful though simple hem and facings also work well. I would love to make a Fair Isle in two contrasting tones to edge knitting in yet another tone and if you fancy a patterned garment, Fair Isle in several shades of grey or brown or both make a beautiful sweater for any member of the family. Your pattern can be the most classic of traditional Fair Isles or the most lavish medieval brocaded look – both would look wonderful.

Perhaps you have never made a coat before. Why not try a 'throw' first? Two pieces



Elegant, fashionable, wearable designs. Daywear and casuals, glamorous party and evening outfits, wedding dresses. All for standard gauge (or fine-gauge) machines in sizes from 10 to 26.
Also pleated skirt and dress and lacy double jacquard party dress for double-bed machines. Folios and books, including "Notes and Ideas for Double Jacquard". Illustrated catalogue and prices £1 refundable with order.

Mary Dowse Designs, 50 St Anne's Crescent, Lewes, East Sussex BN7 1SD

LATCH ON

TENSION PIECES

'Tension pieces are a waste of yarn!' – I'm sure every tutor has heard this remark at some time or other. Far from being a waste of yarn, they are the most vital part of the knitting operation.

Joan Lafferty

For 'yarn', some new knitters would substitute 'waste of time'. Again this is the best time you can spend on a garment. I know some knitters say they never make a tension piece and I'm sure they don't. What I would like to know is how many garments fail because they are the wrong size. I've never had an answer to that one. I once met a lady who sold garments at Craft Fairs. She said she never made a tension piece because if it didn't fit one it would fit another.

I nearly always use the same brand of yarn and to save time I have put the measurements of the colours I use most on a 'wipe clean' notice board in my knitting room. Although different colours, even from the same manufacturer, can knit at different tensions, dye lots in the same colour differ very little so I have found this system works well.

However, recently I had occasion to use the same brand of yarn in a colour I had not recorded on my notice board. Since this garment was not for any particular child I took an average of about five colours that I had charted. There were several measurements on length that coincided, so I took a chance and didn't do any arithmetic on these. The garment was noticeably too short! I will wait a little while and see if it sells, adopting my colleague's principle that 'what doesn't fit one will fit another', but I guess I shall find myself taking the welt off and adding a couple of inches.

As a matter of interest there are three ways I could tackle this problem – in every case I shall cut the edge stitch two rows above the welt and pull the thread until the welt plus one row of stocking stitch can be carefully removed. Then I could pick up the open stitches and knit downwards in stocking stitch, finally picking up the row above the welt on to the needles, unravelling the stocking stitch row, then knitting one row at tension ten and casting off with the latch tool. If I wished to be really 'professional' about this repair I would hand graft the two rows of stocking stitch, but this takes time and patience.

The third way would be to pull the thread and remove the welt, knitting stocking stitch downwards as before, then transfer the stitches for the rib; knit downwards again (in rib) and finally cast off. This means knitting the last row at a looser tension and transferring the stitches to the main bed, then casting off with the latch tool. What is a loose tension? That is the 64,000 dollar question. I chicken out on this one, omitting the loose row, taking the work off on to waste yarn and casting off with hand knitting needles. Whichever way I adopt, what a lot of hassle just because I omitted the tension piece in the first place! Far more time has been wasted than it would have taken to knit sixty rows across sixty stitches.

You will notice that all through I have referred to the tension **piece** – not 'square' because it is very seldom, if ever, an actual square. I used occasionally to refer to it as a tension 'swatch', but have abandoned this since a certain manufacturer took to calling his time-pieces by this name! I hope I have shown that, far from being a waste of time, knitting a tension piece can actually **save** time.

How about the idea that a tension piece wastes yarn? Well, of course it doesn't – you still have the yarn there in your hand. Not, of course, nicely wound on to the cone, but there cannot be many dedicated knitters who have not found themselves undoing the tension piece, skeining it, steaming it and using the yarn to finish the garment. I know I have! In fact, only a couple of days ago I had to use the yarn from the tension piece to finish a gentleman's cardigan in tuck stitch (raglan, 46 inch chest, extra long) all from a 450 gram cone. I had to use a slightly different colour to sew up and was finally left with half a dozen ends each about three inches long! A very satisfactory conclusion you will agree.

Of course, not all garments use the yarn to this extent, so we are left with lots of tension pieces – what can we do with them? I have just made a blanket for 'Save the Children'. This meant quite a bit of manoeuvring, because the pieces were not all in the same yarn and definitely not the same size. I had great fun laying them all out on the floor and playing at jigsaws with the pieces. I then crocheted them together in long strips. The bottom edge was a complete mess, no two strips were the same length so it meant undoing some rows and adding on to others. In the end it all came right, so I finished with a row of crochet scallops. I chose to crochet because I like to do some hand work when the television is on, otherwise it would have been a simple matter to put the pieces together on the Hague Linker and finish the edges with yards of knitted shell edging.

What else can we do with unwanted tension pieces? I once put together some samples of animals and so on, suitable for children's garments, hanging them up to display what could be knitted. A lady insisted on buying it to use as a scarf for her little son!

Unravelled yarn makes an excellent stuffing for pin cushions. It is much easier to insert the blunt-ended needles we use for sewing knitwear into this, rather than some 'proper' toy stuffings. In fact, if you are making a toy for a child in the family you could also use unravelled yarn, but not if it is for sale. Our European colleagues in their wisdom have decreed that we must use the approved material for items on sale to the public.

Talking of pin cushions, the tension pieces themselves, sewn together can make pretty pin cushions, the only small time consuming job is

"You didn't turn over two pages together when following MKM's pattern, did you?"

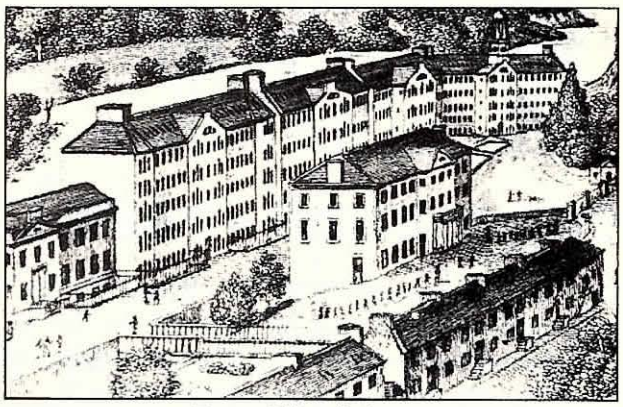
undoing the 'marked' stitches and replacing them with stitches in the base colour.

I have been talking about undoing tension pieces and sewing them together for blankets, but of course you wouldn't do any of this until the whole cone is used up, would you? I always keep my tension pieces rolled into a cylinder and pushed into the end of the cone. Of course, it needs another rest when it comes out into the light of day again, unless I have been frightfully organised and made a note of the measurements.

I have given up attaching little bits of paper to my test knitting, my personal gremlin always makes sure these are removed by the time I get back to the particular cone. I do make a note, on the knitting itself, of the tension I have used, by knitting, say, seven stitches (by hand) in a different colour for tension seven and so on. I have been doing some samples of lace knitting, I found I could not make a note of the 'Stitchworld' number on the actual knitting, so resorted to little bits of paper, attached with a staple. You've guessed it – some of them have come off. But that's not such a disaster, because I can always look them up in the book when I come to use them again.

Finally I must tell a tale about a tension piece from when I was a Knitmaster tutor. The firm instructed me to do two hours tuition one week, then arrange to go and do another two hours later on. The second visit was in order to teach the use of the knit radar, which had just been built in to the Knitmaster machines. I duly showed the lady how to make the tension piece and stressed that it must be rested before measuring. I suggested she made it ready for my next visit. When I arrived I found she had not used the yarn from the cone, but a length of unpicked hand knitting yarn 'I didn't want to spoil the cone,' she said. It put rather a damper on the lesson, but I know what she meant. There's something attractive about a brand new cone, isn't there?

New Lanark Mills



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TEACH-IN

THE RIBBER – PART 11

This month's subject in the ribber series is pile knitting. Pile can be knitted on Silver and Knitmaster (fine and standard gauges) and Toyota standard gauge machines.

Ann Kite

During pile knitting, the body of the fabric, or backing, is knitted on one bed while the pile loops are formed on the other. The stitches forming the loops are stripped off (dropped) every two rows. These dropped stitches or loops remain on the surface of the fabric forming the pile.

Pile is closely related to drive lace but, whereas drive lace is knitted with one yarn, for pile knitting two yarns are used. The main yarn knits on both beds and the second yarn knits only on the bed knitting the backing fabric. The second yarn prevents the dropped stitches, from the other bed, running into the fabric and forming lace holes (as in drive lace). Instead, the stitches are held on the surface of the knitting, forming a pile.

Now let's look in more detail at how this is achieved. As with all double bed knitting where stitches are to be dropped, you must, after knitting the welt, transfer all the stitches to the bed which is not going to drop stitches. Silver and Knitmaster machines knit the body of the fabric on the ribber and the pile on the main bed, so after the welt the main bed stitches are transferred to the ribber.

Toyota machines knit pile the other way around. The pile is formed on the ribber and the backing fabric knitted on the main bed, so after knitting the welt all the ribber stitches are transferred to the main bed.

Last month I wrote about a quick method of casting on for practising drive lace. It can also be used for practising pile knitting, though of course on Toyota machine you must end up with knitting on the main bed.

On Silver and Knitmaster machines, the carriage must be at the left and on Toyota machines at the right, when starting to knit pile. So finish the welt or cast-on sequence with the carriages at the appropriate side.

Arrange the needles as in Figure 1. Notice that there are more needles on the backing bed than on the bed forming the pile. This gives a plain edge to the fabric and makes seaming easier

Although it is a full needle rib arrangement, a yarn of medium thickness (one knitting stocking stitch at tensions 4 to 7) can be used as the main yarn, since the stitches on the second bed are stripped off every two rows.

When choosing the second yarn, you have to consider how the fabric is knitted, which yarn knits over which needles and the thickness of the main yarn. The main yarn and the second yarn knit together on the backing bed (the main yarn alone knits on the bed forming the pile loops).

The two yarns knitting together on the backing bed mustn't be too thick for the machine. In practice, on standard gauge machines this means that if the main yarn is four-ply, use one strand of 2/30s for the second yarn. If the main yarn is three-ply, you can use either one strand of 2/30s for the second yarn, or a second strand of three-ply. The second yarn can be the same colour as the main yarn or a contrasting colour.

Now for the tension settings. As usual, the correct tension is one which gives a suitable fabric. Since the main yarn and the fine yarn will both knit every needle on the backing bed, start by setting your tension to the stitch size that would be required for stocking stitch for the main yarn and fine yarn knitted together, plus (on Silver and Knitmaster machines only) one or two whole numbers. (This is because Silver and Knitmaster machines knit the backing on the ribber and the ribber knits a smaller stitch for any given number on the tension dial than the main bed.)

The second bed should be set to give you a pile loop of the size you prefer. Start by setting it to the same tension as the backing bed, then adjust it to give the result you like.

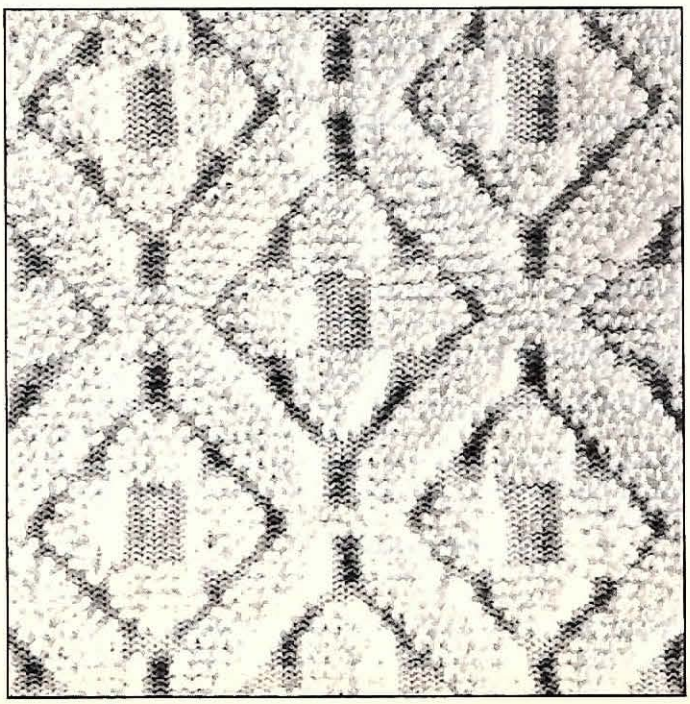
The two yarns are threaded through separate sides of the yarn mast. The second yarn is threaded through the connecting arm after the welt has been knitted and the stitches transferred to the backing bed.

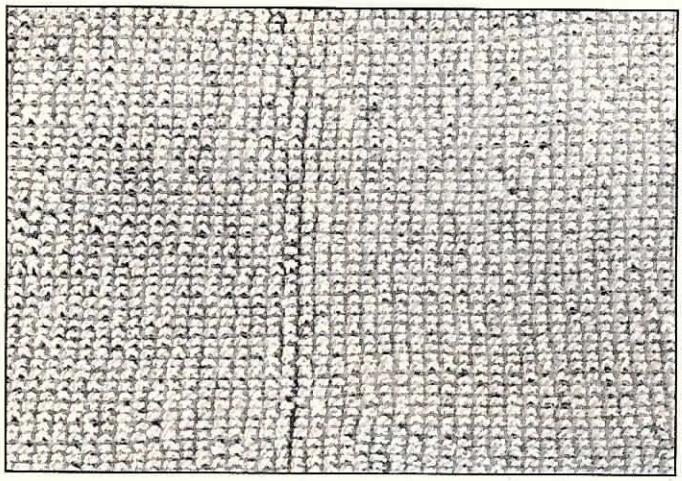
On Silver and Knitmaster machines, the second yarn is threaded through the auxiliary yarn feeder on the connecting arm. As there are only stitches on the ribber bed at this point, the ribber can be dropped to the out-of-work position. Now move the auxiliary yarn feeder lever on the connecting arm to P. If you stand over the ribber connecting arm and watch as you do this, you'll see a triangle eyelet move towards the centre of the connecting arm. Above it, on the rear edge of the central slot of the connecting arm, is a semi-circular eyelet; the second yarn has to be threaded through both of these.

It sounds very complicated, but it's actually very easy. Make a loop on the end of the yarn and hold it above the connecting arm. Push the ribber hook up from below the connecting arm through first the triangular eyelet, then the semi-circle. Then catch hold of the loop and pull it down through both eyelets. Remove the edge weight on the ribber comb, loop the second yarn around the weight and replace the weight on the comb.

I use the comb and weight rather than the machine as the anchor for the yarn, as the yarn end will then move down with the comb as you knit. If the yarn is attached to the machine, you have to remember to unhook it after the first pattern row is knitted. If you forget and leave it attached to the machine, it will counterbalance the ribber comb, eventually pulling up the comb on one side, so the carriages will

PUNCH PILE
Which can be knitted on Silver and Knitmaster machines





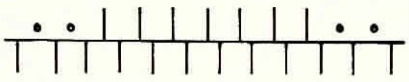
PLAIN PILE

jam. I have a tendency to forget yarns I've attached to the machine, so now I always attach them to the weight and comb. The only point to watch is that the loop isn't too large. If it is, it may be long enough to reach the needles so, on the first row, you'll find yourself knitting the double loop rather than the single yarn above the loop.

Now return the ribber to the working position. On either side of the ribber, immediately above the drop levers, are the pile levers. These have a blue circle on them. When moved down, they increase the gap between the main bed and the ribber, thus increasing the size of the pile loop. Put them in the pile (down) position. The knitting sequence for pile knitting on Silver and Knitmaster machines (Figure 2) is the same as for drive lace and again involves the use of the P carriage.

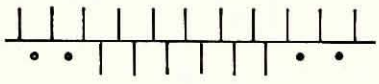
The P carriage, as we saw last month, has two functions. When it is passed from left to right on the ribber, it moves the needles to the upper working position, helping them to knit correctly. This is done before every row. The second function is to strip the stitches off the main bed needles every two rows, forming the pile loops. This is done by passing the P carriage across

FIGURE 1
NEEDLE ARRANGEMENT FOR PLAIN AND PUNCH PILE ON SILVER AND KNITMASTER MACHINES



Ribber on half pitch
Pile levers down

NEEDLE ARRANGEMENT FOR PLAIN PILE ON TOYOTA MACHINES



Ribber on half pitch

| = *Needle in working position*

• = *Needle in out of work position*

FIGURE 2

SILVER AND KNITMASTER MACHINES

CARRIAGE SETTINGS FOR PLAIN AND PUNCH PILE (PUNCHCARD MACHINES)

MAIN CARRIAGE	
Cam lever	Slip
Right side lever	∇
Left side lever	0
CONNECTING ARM	
Pile lever	P
RIBBER CARRIAGE	
Set levers	1
Pick knob	←

CARRIAGE SETTINGS FOR PLAIN PILE (ELECTRONIC MACHINES)

MAIN CARRIAGE	
Cam lever	C
CONNECTING ARM	
Pile lever	P
RIBBER CARRIAGE	
Set levers	1
Pick knob	←

CARRIAGE SETTINGS FOR PUNCH PILE (ELECTRONIC MACHINES)

MAIN CARRIAGE	
Cam lever	Slip
CONNECTING ARM	
Pile lever	P
RIBBER CARRIAGE	
Set levers	1
Pick knob	←

Knitting sequence for plain and punch pile. Start with the carriages at the left.

1. Pass the P carriage across the ribber bed from left to right (ribber needles are moved to upper working position).
2. Knit 1 row (both beds knit). *
3. Repeat step 1.
4. Knit 1 row (ribber only knits). *
5. Pass the P carriage across the main bed twice, starting at the right (main bed stitches are dropped off).

* = On electronic machines when knitting plain pile, both beds knit at step 4, the ribber knits alone at step 2. This does not affect the knitting or the fabric.

FIGURE 3

TOYOTA MACHINES

CARRIAGE SETTINGS FOR PILE KNITTING. START WITH THE CARRIAGES AT THE RIGHT.

MAIN CARRIAGE	
Selection lever or dial	Plain
CONNECTING ARM	
SimulKnit lever	S
RIBBER CARRIAGE	
ET levers	Plain
Central lever	Empty
* Left SimulKnit lever	S
Right SimulKnit lever	0

Attach the pile knitter to the left of the ribber carriage after the first row has been knitted.

36►

the main bed from right to left and then from left to right.

On Silver and Knitmaster punchcard machines, the carriage settings are the same for both plain and punch pile (Figure 2). The plain pile is knitted without a punchcard, punch pile with one. Punchcards are supplied with the ribber and there are examples in the earlier pattern libraries. Notice that, like drive lace patterns, they are only punched on every other row. However, the punched holes are denser than for drive lace and pile looks most effective with a simple pattern.

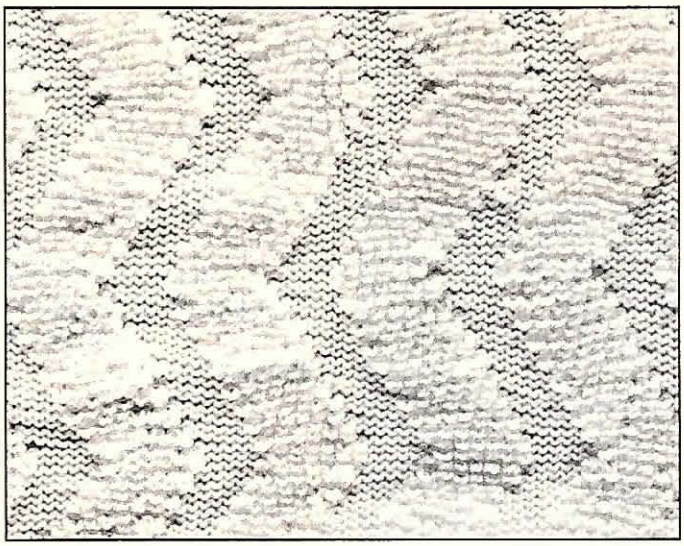
On Silver and Knitmaster electronics, plain pile is knitted with the main carriage set to C; for punch pile, using an electronic programme, the carriage is set to slip.

On Toyota machines, the second yarn is threaded through the SimulKnit feeder on the connecting arm (after moving the SimulKnit feeder to its working (S) position). This is easiest with the carriages at the right. Then, with the carriage set as in Figure 3, knit one row to the left. Notice that the left SimulKnit lever on the ribber carriage is on S. The main yarn knits all the needles on both beds, the second yarn knits the main bed needles only. This row 'anchors' the second yarn.

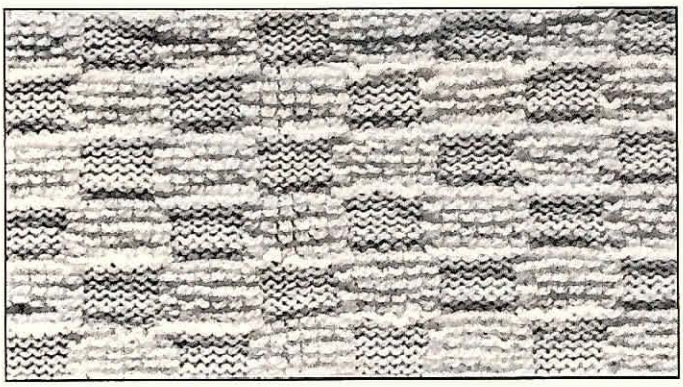
When the carriage is at the left, attach the pile knitter to the left of the carriage. The manual suggests removing the ribber carriage from the needlebed to do this. I found that, after doing it once with the carriage safely on the table, I could subsequently attach it with the carriage simply projecting beyond the left edge of the needlebed.

Now all you have to do is knit! As you knit the next row, the main yarn knits all the needles on both beds, the second yarn knits only the main bed while the pile knitter strips off the ribber stitches and pushes the pile down between the beds. This stripping action takes place every two rows on the left-to-right row.

Since Toyota machines form the pile loops on the ribber, they can't knit punch pile using a punchcard. However, it is possible, by hand selecting the needles on the ribber, to produce a pattern. Toyota tell me there are examples of pictures produced in this way in their No.2 design book.

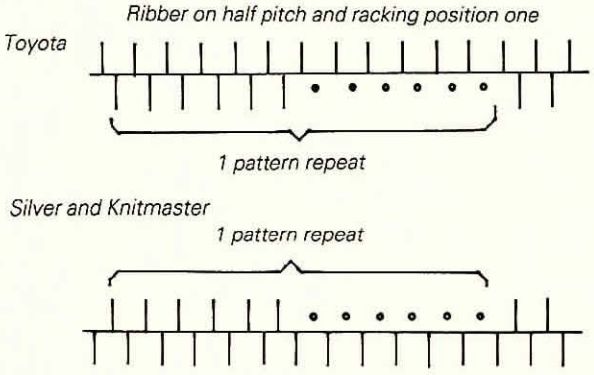


ZIG-ZAG PILE
Knitted as in Figure 4.



BLOCK PILE
Knitted as in Figure 4.

FIGURE 4
NEEDLE ARRANGEMENT AND RACKING SEQUENCE FOR 'BLOCK' PILE DESIGN



| = *Needle in working position*

• = *Needle in out of work position*

Racking sequence for block pattern. Numbers in brackets refer to Silver and Knitmaster.

1. Knit 6 (12) rows on racking indicator 1.
2. Rack 6 pitches to racking indicator 7.
3. Knit 6 (12) rows.
4. Rack 6 pitches to racking indicator 1.

Silver and Knitmaster machines should use the P carriage in the usual way. Rack after the pile stitches have been stripped off.

ZIG-ZAG PILE PATTERN

Arrange needles as for block pattern, but with racking indicator on 5. Rack one pitch every two rows from 5 to 6 to 7 and so on to racking indicator 10; then back again one pitch every two rows to racking indicator 1 and so on.

Geometric designs can also be produced by having blocks of needles in work on the ribber and racking (Figure 4). Silver and Knitmaster can also do this, though they have to reverse the needle set-up so that the blocks of needles are on the main bed.

The block pattern is interesting in that it involves racking six pitches to the right (or left) in one go. You can't normally rack more than two pitches because stitches zig-zagging between the beds can't stretch more than two pitches. However, with pile knitting, when the pile has just been stripped, all the stitches are on one bed. There aren't any zig-zagging stitches; so you can rack six pitches or more if you wish. Notice that for the block pattern you initially arrange the needles with the racking indicator on 1. If you have it on 5 as is more usual, you won't be able to rack more than five pitches to left or right.

With both the zig-zag pattern and the block pattern you must watch the edge needles as you knit. The needles on the pile bed must not move beyond the needles on the backing bed. When they do, drop the pile stitch(es) and return the needle(s) back into work to keep the pattern correct when the bed is racked back.

Finally, before finishing an article on pile, I must mention Silver's and Knitmaster's P presser. This piece of metal, supplied with the ribber, is often produced on my ribber courses with the question, 'Please, what is this?'. It attaches to the top of the P carriage and hooks over the sinker posts as you use the carriage. It pushes the pile down between the beds. I only use it when I find it's needed. In other words, if **not** using it doesn't cause problems, I don't, but if the pile gets caught up or knitted in after being stripped off, I do.

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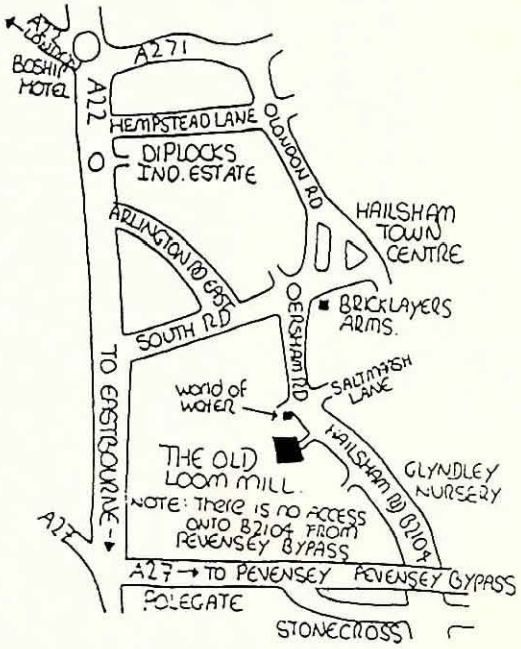

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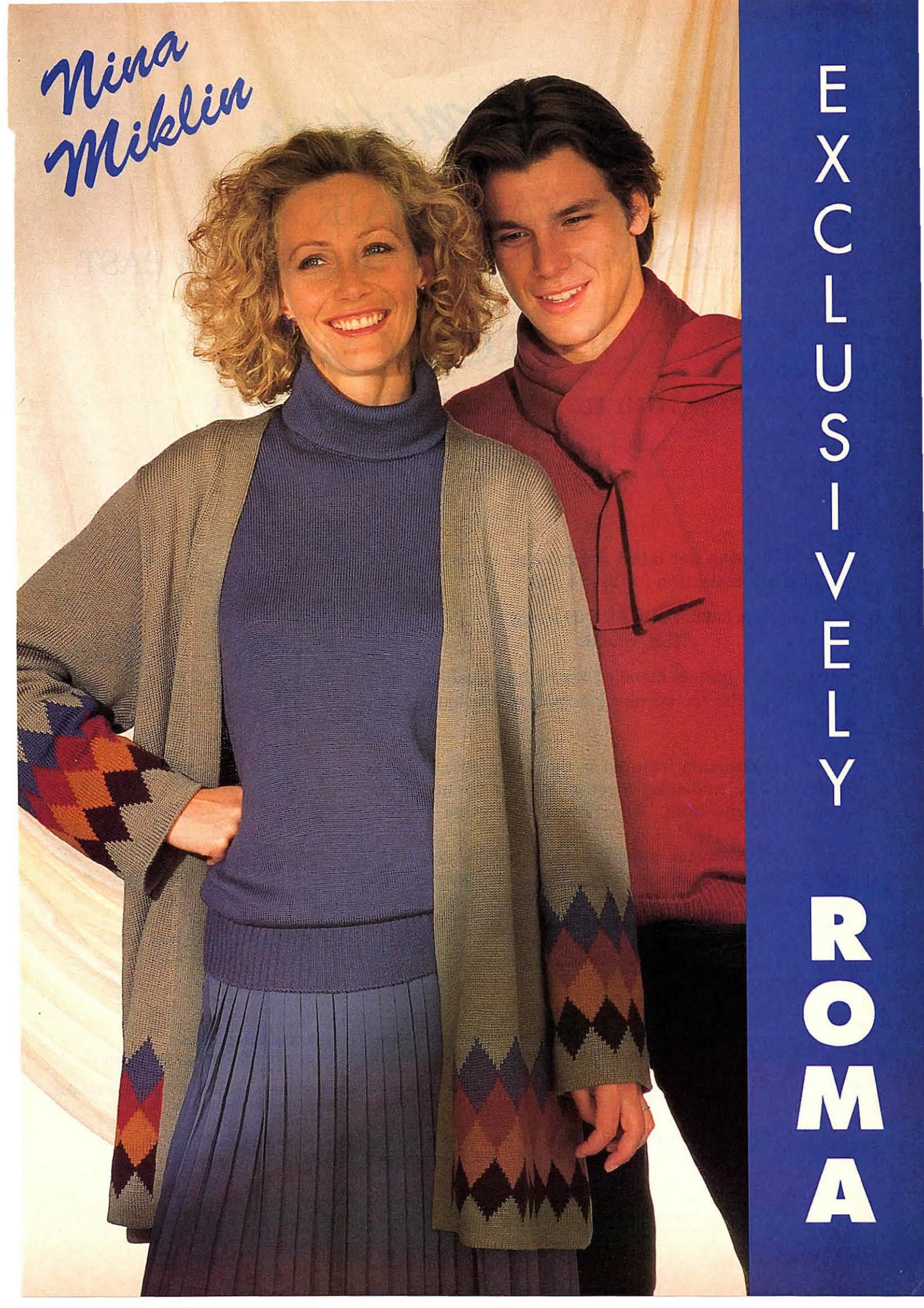
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ROMA is available by mail order on standard size cones of 350g as well as 50g, 400g, 450g and 500g cones. We will wind it for you double or treble on to one cone, or supply you with two cones each wound double for four-fold.

An additional advantage of this superb quality yarn is that it can be mixed with other yarns. For example the jumper and cardigan on page 54 are knitted using one end of ROMA and one end of MILAN – Super Kid Mohair.

The garments featured have been knitted on a standard gauge machine and the patterns can be very easily adapted to Pfaff, Passap and Singer machines. Both Roma and Milan are fine yarns and are therefore ideally suited for double bed machines as 'Edward Taylor's book of Jacquard designs' very well demonstrates.

One of the most beneficial features of Roma for any knitter must be the fact that **the tension square does not need to be washed.** The yarn is **shrink resistant** and has been cleaned, that is, any oil has been removed and it has been treated. All that is required is to steam iron the tension square. The knitted pieces, including the ribbing, should be steam ironed before finishing. Any 'wavy selvedge' will then disappear. There is absolutely no need to 'block' the knitted parts.

Future issues will feature additional designs and patterns and illustrate the versatility and applications of Roma and all other yarns of the NINA MIKLIN range.

For further information about Nina's yarns please write to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU.

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A Lace Cardigan with round neck 42

B Lace cardigan with V-neck...42

C Jacket with Fair Isle Border.45

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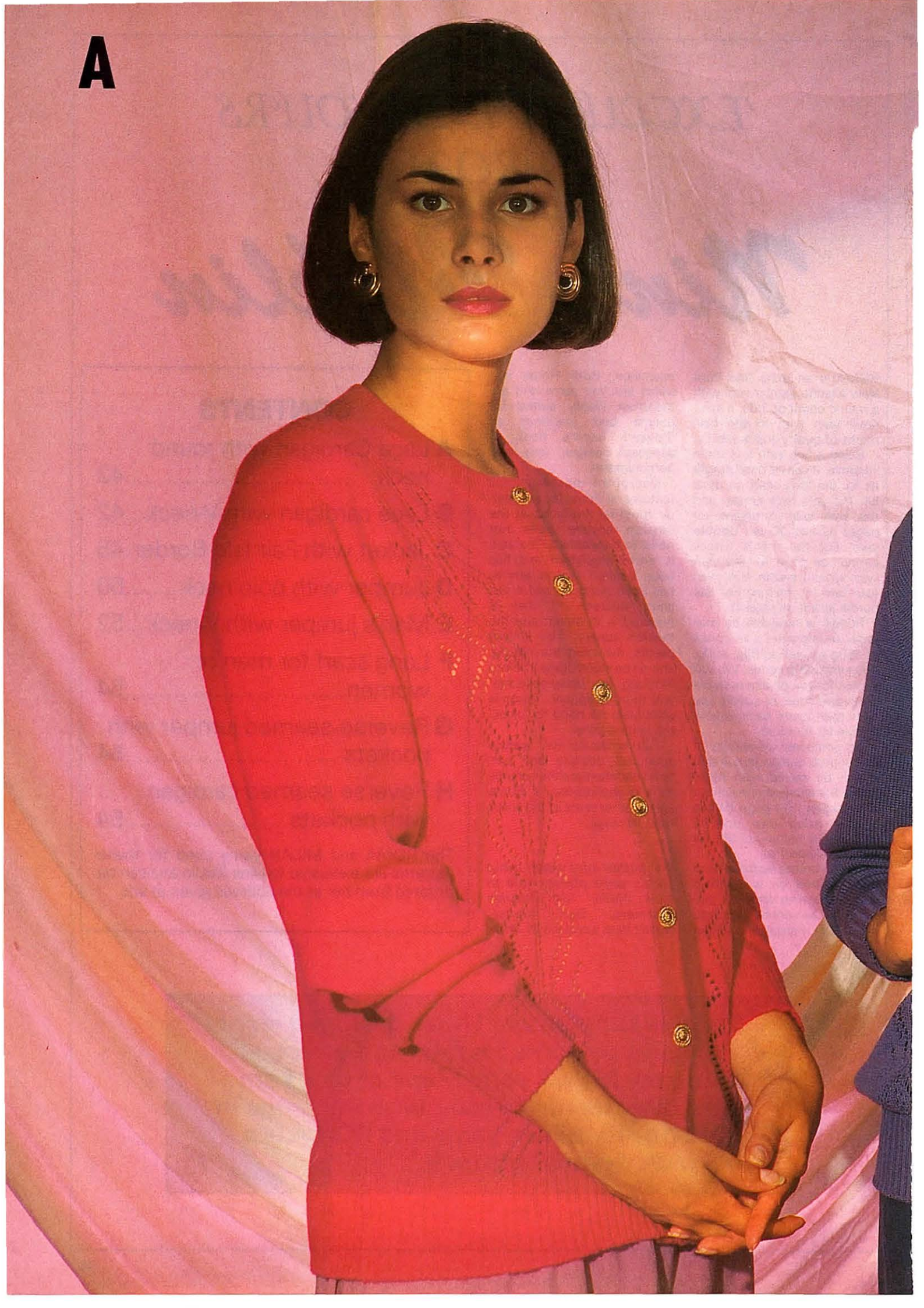
F Long scarf for men or women.....54

G Reverse-seamed jumper with pockets 54

H Reverse seamed cardigan with pockets 54

The ROMA and MILAN yarns used for these patterns are exclusive to Nina Miklin and can be ordered from her at the address given at left.

For this supplement I have designed eight exclusive patterns for men and women using my ROMA yarn. Many of you, I am sure, are already familiar with my range of high quality Italian yarns and ROMA is a versatile favourite from it.


A

B

A&B

C&D E&F

D

G&H

A/B LACE CARDIGANS – V-NECK AND CREW NECK

YARN

Nina Miklin – Roma.
350g for all sizes and both styles, used double throughout.
Col 01 for Crew Neck.
Col 59 for V-neck.

NOTE: The yarn is supplied already wound double on to one cone if requested.

SIZES

Size one [size two, size three].
82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

MACHINES

Standard gauge machines with ribber for welts and cuffs and 24-stitch lace pattern facility.

MAIN TENSION

Stocking stitch: Approximately T3 on Brother 910, 10 cm = 36 stitches and 55 rows.

NOTE

A) All decreases along armhole and top of sleeve are fully fashioned.
B) For welts and cuffs – put slide lever on ribber to II for Brother machines and use P-carriage on Silver Reed.
C) Set machine for 'normal' lace and single motif and place lace design over needles 28 to 52 from centre front.

BACK

Knit as per diagram to RC 268 [282, 306] and
SHAPE SHOULDERS
On every row at opposite side to carriage, put 6 sts on hold, for a total of six times each side. AT THE SAME TIME, from RC 274 [288, 312]
SHAPE BACK NECK
Put all sts at left of 0 plus 8 sts at right on hold and K 2 rows, put 8 sts on hold and K 2 rows, put 6 [7, 8] sts on hold and K 2 rows. Repeat shaping on left side. K 1 row at MT+5 over all sts. Cast off.

RIGHT FRONT

Knit as per diagram.
For crew neck
SHAPE FRONT NECK
At RC 212 [226, 250] on left side, cast off 5 sts.
K 2 rows and cast off 4 sts twice.
K 2 rows and cast off 3 sts.
K 2 rows and cast off 2 sts twice.
K 4 rows and cast off 1 st 2 [3, 4] times.
At RC 282 [296, 320], K 1 row at MT+5. Cast off.

LEFT FRONT

Knit as for right front but reverse shaping.

SLEEVES

Knit cuff as per diagram. Put all sts on to WY. Release from machine and replace over 86 Ns. RC 000.
Cont as per diagram to RC 103 [103, 105]. On every row at opposite side to carriage, put 5 sts on hold for a total of three times each side.
At RC 109 [109, 111] cut yarn. K 1 row at MT+5 over all sts on hold. Cast off.
Join both shoulders.

LEFT FRONT BAND FOR CREW NECK

Cast on with WY 166 [175, 191] sts. With MY, knit 1 row at MT, 7 rows at MT–••, 7 rows at MT–1, 5 rows at MT–1•, 7 rows at MT–1, 7 rows at MT–•• and 1 row at MT. Pick up first row of MY, K 1 row at MT. Pick up left front of garment with purl side facing, K 1 row at MT–1 and 1 row at MT+5. Cast off.

RIGHT FRONT BAND FOR CREW NECK

Knit as for left front band but incorporate 7 buttonholes over 5 sts each at RC 008 and RC 027, starting from left over sts 5, 6, 7, 8, 9 and over sts 20, 21, 22, 23, 24 and thereafter, leaving 20 [21, 24] rows between each buttonhole.

NECKBAND FOR CREW NECK

Cast on with WY 175 [177, 179] sts. With MY, K 1 row at MT, 3 rows at MT–••, 6 rows at MT–1•, 6 rows at MT–1••, 6 rows at MT–2•, 6 rows at MT–1••, 6 rows MT–1•, 3 rows at MT–•• and 1 row at MT and, AT THE SAME TIME, incorporate one buttonhole at RC 009 and RC 029 over sts 5, 6, 7, 8, 9 from left. Pick up first row of MY, K 1 row at MT. Pick up neckline of garment with purl side facing, K 1 row at MT–1 and 1 row at MT+5. Cast off.

LEFT FRONT AND HALF BACK NECKBAND FOR V-NECK

Arrange over 12 Ns on main bed and 12 Ns on ribber for full needle rib, knit selvedge. Knit in MT/MT 342 [357, 382] rows. Transfer sts to main bed. Cast off.

RIGHT FRONT AND HALF BACK NECKBAND FOR V-NECK

Knit as for left half but incorporate 4 [4, 5] buttonholes, working one at RC 006 and RC 030 for all sizes and thereafter for sizes one and two at RC 080 and RC 130 and for size three at RC 072, 114 and 156.
Join front bands at centre back and sew to fronts.

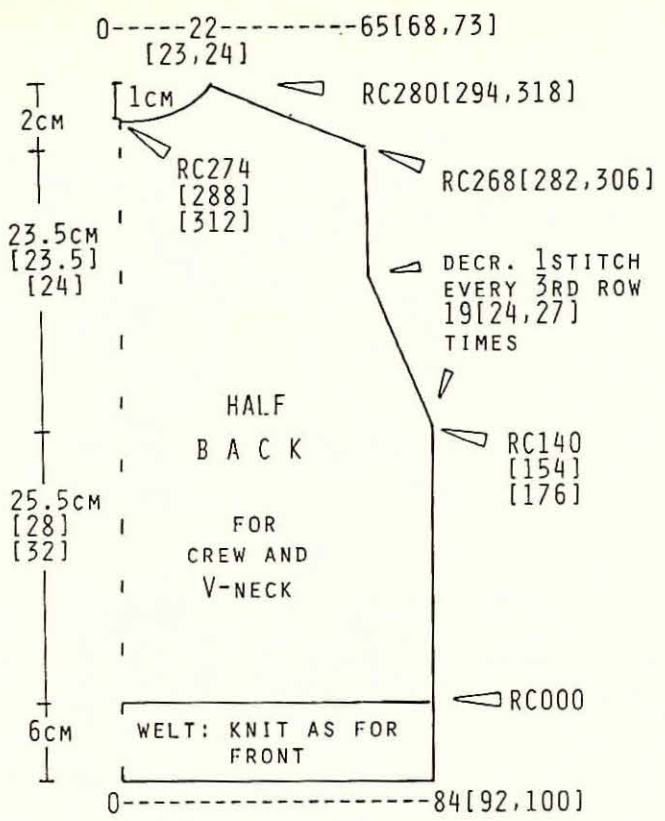
MAKING UP

Steam iron all knitted parts. Put in sleeves with mattress stitch. Sew underarm and side seam.

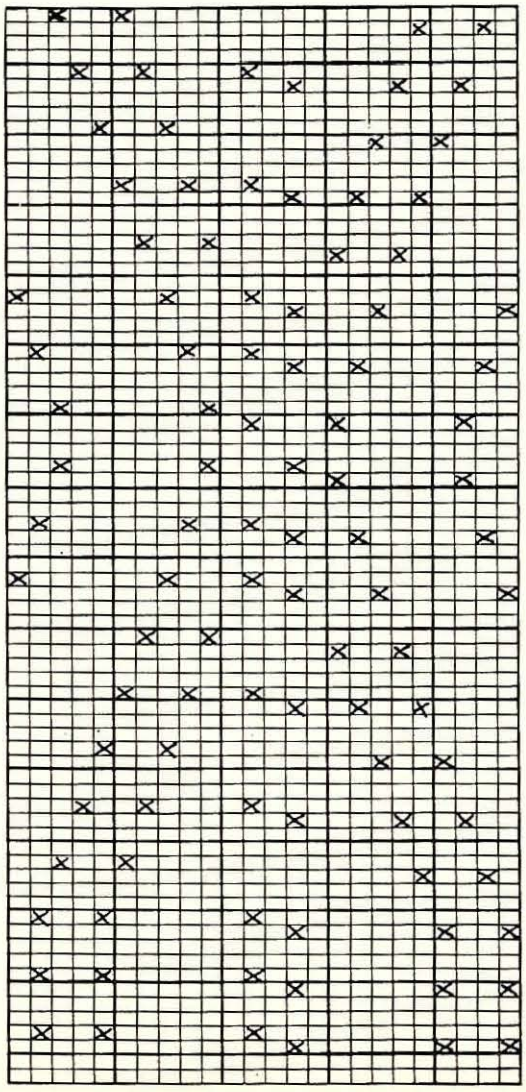
CARE INSTRUCTIONS

Lukewarm hand wash.

Pink skirt, FRENCH CONNECTION. Earrings, MONET.
Blue culottes, FRENCH CONNECTION. Earrings, TRIFARI. Body, WAREHOUSE.



24 STITCH LACE PATTERN



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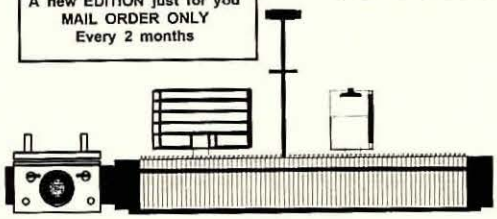

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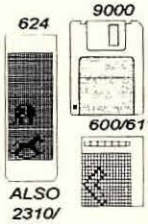

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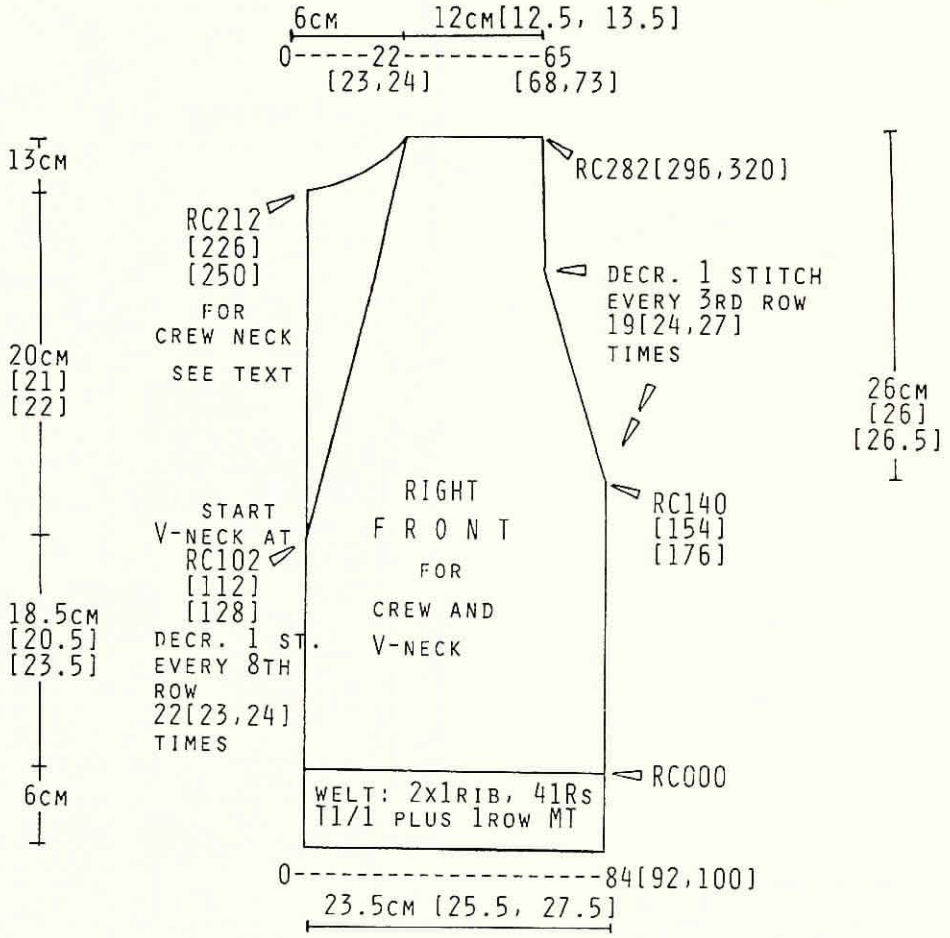
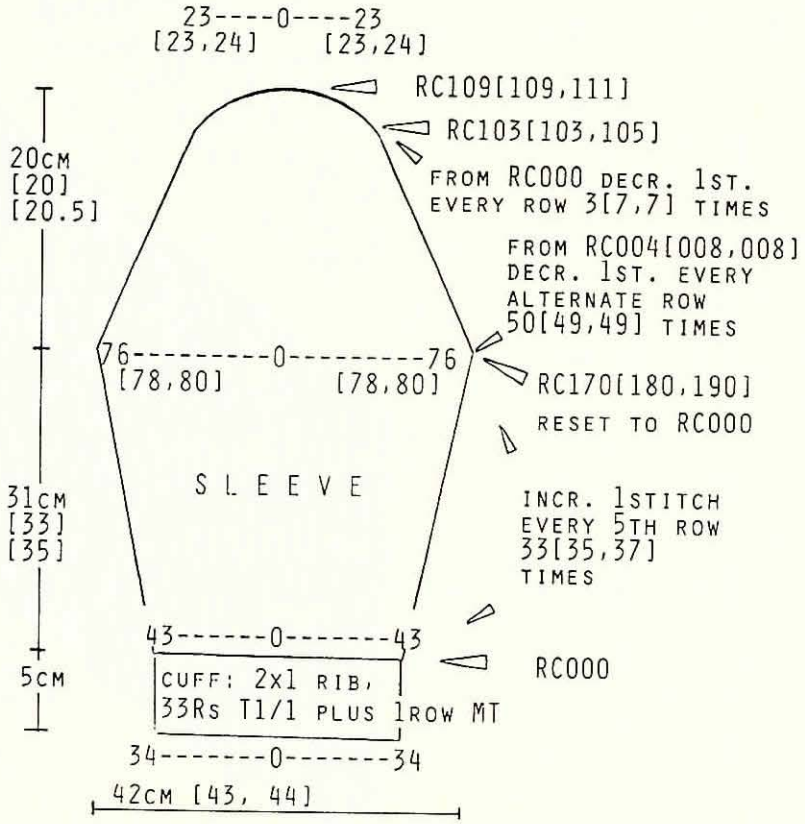

6CM
12CM[12.5, 13.5]
0-----22---------65
[23,24] [68,73]
13CM
20CM
[21]
[22]
18.5CM
[20.5]
[23.5]
6CM
RC282[296,320]
RC212
[226]
[250]
FOR
CREW NECK
SEE TEXT
DECR. 1 STITCH
EVERY 3RD ROW
19[24,27]
TIMES
26CM
[26]
[26.5]
RIGHT
F R O N T
FOR
CREW AND
V-NECK
START
V-NECK AT
RC102
[112]
[128]
DECR. 1 ST.
EVERY 8TH
ROW
22[23,24]
TIMES
RC140
[154]
[176]
RC000
WELT: 2x1RIB, 41RS
T1/1 PLUS 1ROW MT
0----------84[92,100]
23.5CM [25.5, 27.5]


23----0----23
[23,24] [23,24]
20CM
[20]
[20.5]
31CM
[33]
[35]
5CM
RC109[109,111]
RC103[103,105]
FROM RC000 DECR. 1ST.
EVERY ROW 3[7,7] TIMES
FROM RC004[008,008]
DECR. 1ST. EVERY
ALTERNATE ROW
50[49,49] TIMES
76---------0---------76
[78,80] [78,80]
RC170[180,190]
RESET TO RC000
S L E E V E
INCR. 1STITCH
EVERY 5TH ROW
33[35,37]
TIMES
43------0-------43
RC000
CUFF: 2x1 RIB,
33RS T1/1 PLUS 1ROW MT
34-------0-------34
42CM [43, 44]

C LONG JACKET/COAT WITH FAIR ISLE BORDER

YARN

Nina Miklin – Roma.
650 [700, 700]g of Col 78 (MC).
40 [40, 50]g of Col 53 (A).
50g Col 52 (B).
40 [40, 50]g Col 58 (C).
50g Col 33 (D).

NOTE: The MC is used double for the facing and four-fold for the garment. It is therefore supplied on two cones each wound double.
Contrast Cols A and C are used double.
Contrast Cols B and D are used treble.
The yarn is available in kit form already wound double or treble. For further details please see page 39 and write to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU.

SIZES

Size 1 [size 2, size 3]
Bust 82-87 [92-97, 102-112] cm, 32-34 [36-38, 40-44] in.

MACHINES

Standard gauge machines with a ribber for front band and 24-stitch Fair Isle pattern facility.

MAIN TENSION

Stocking stitch: Four-fold of Roma approximately T7 on Brother 910, 10 cm square – 28 stitches and 42 rows.

NOTE

All shaping along armhole and sleeves is fully fashioned.
TO KNIT FAIR ISLE BORDER
Set machine for Fair Isle pattern.
Knit in MT+1 in the following sequence:
RC 000 to RC 012 – MC in main yarn feeder and A in second yarn feeder.
From RC 012 to 026 – B in main yarn feeder and A in second yarn feeder.
From RC 026 to 040 – B in main yarn feeder and C in second yarn feeder.
From RC 040 to 054 – D in main yarn feeder and C in second yarn feeder.
From RC 054 to 068 – D in main yarn feeder and MC in second yarn feeder.
At RC 068 reset to st st and put MC into main yarn feeder. Cont in MT.

RIGHT FRONT

Cast on with WY 86 [93, 100] sts. Carriage at left. * K 86 rows of facing/lining with double yarn in MT–1. Change to four-fold of MC. K 1 row MT–2 and 10 rows MT. Knit Fair Isle border as in NOTE. Pick up first row of facing/lining. K 1 row MT ***. Carriage at right. RC 000. Put 66 [73, 75] sts from left side of knitting on hold. K 2 rows. Release 20 sts from hold and K 2 rows three times. Release remaining sts and K 2 rows. RC 000. Knit as per diagram to RC 253 [263, 278]. Cast off loosely.

LEFT FRONT

Knit as for right front but reverse shaping.

BACK

Cast on with WY 172 [186, 200] sts. Knit as for front from * to ***.
RC 000. Put 66 [73, 75] sts on opposite side to carriage on hold. K 1 row. Again put 66 [73, 75] sts on opposite side to carriage on hold. K 1 row. On every row at opposite side to carriage, release 20 sts. RC 008. Release remaining sts on next 2 rows. RC 000. Knit as per diagram to RC 239 [249, 264] and

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SHAPE SHOULDERS
On both sides of knitting: Put 3 [7, 11] sts on hold (opposite side to carriage) and K 2 rows. Put 5 sts on hold and K 2 rows, five times.
At RC 251 [261, 276], K 1 row over all sts. Cast off loosely.

SLEEVES

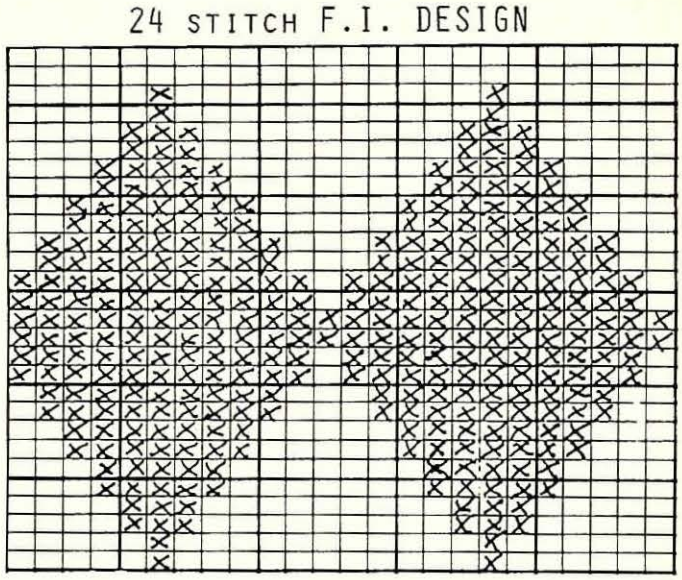
Cast on with WY 116 sts. Knit as for front from * to *** but, AT THE SAME TIME, from row 5, dec 1 st every 7th row, 12 times to RC 086, then inc 1 st every 5th row from row 90, 14 times. RC 000. Knit as per diagram to top of sleeve. Cast off loosely.

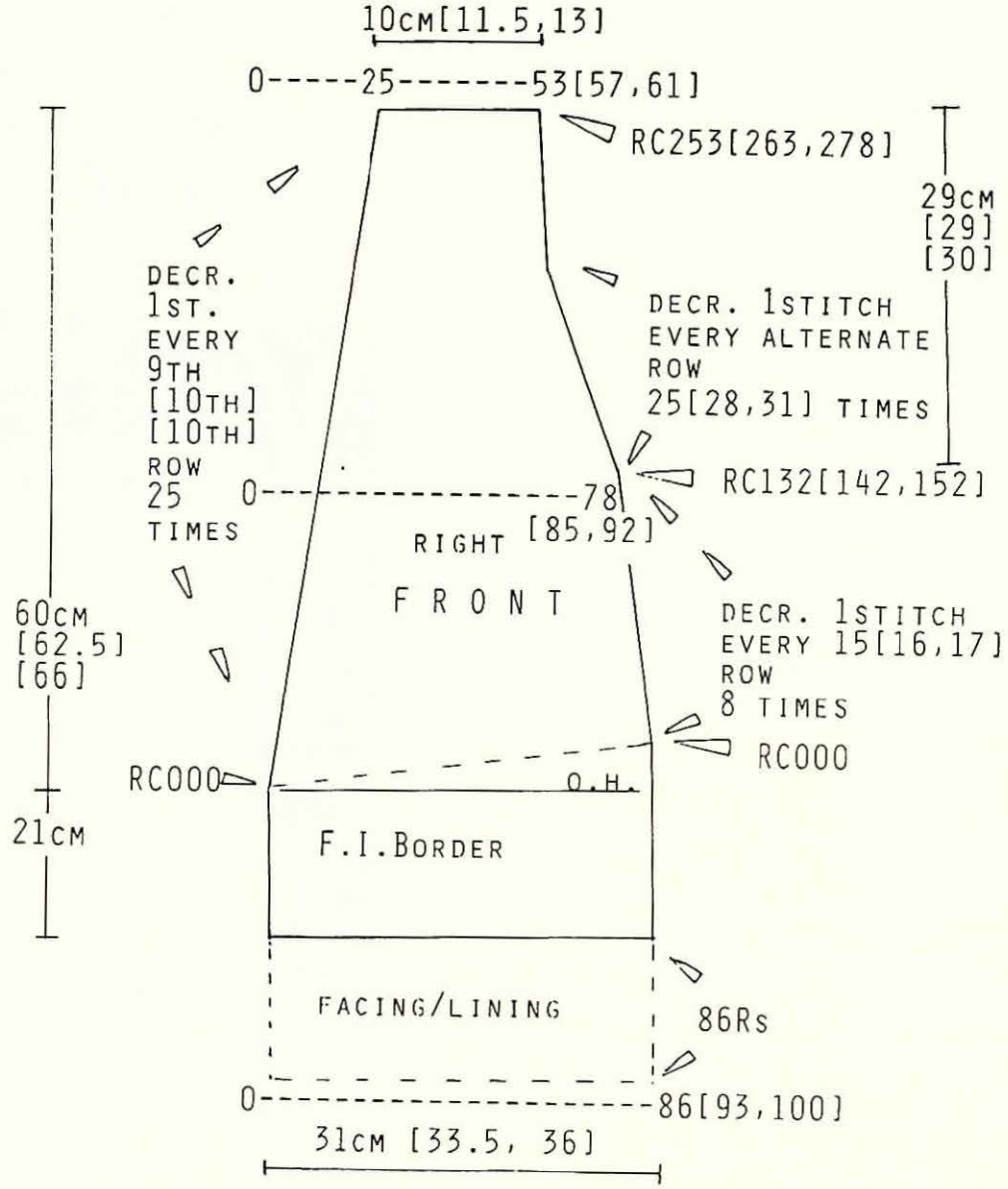
FRONT AND HALF BACK BANDS (KNIT 2)

Arrange over 29 Ns on main bed and ribber for full needle rib. Knit selvedge. Transfer centre st on ribber to main bed. Put N in NWP. K in MT-5/MT-5, 570 [588, 613] rows. Transfer sts to main bed. Cast off.

MAKING UP

Steam iron all knitted pieces. Join shoulder seam. Join front band at centre back. Fold lengthwise with side knitted on ribber on inside. Sew to garment on right side with mattress stitch and on inside with slip stitch. Put in sleeves. Join all seams.





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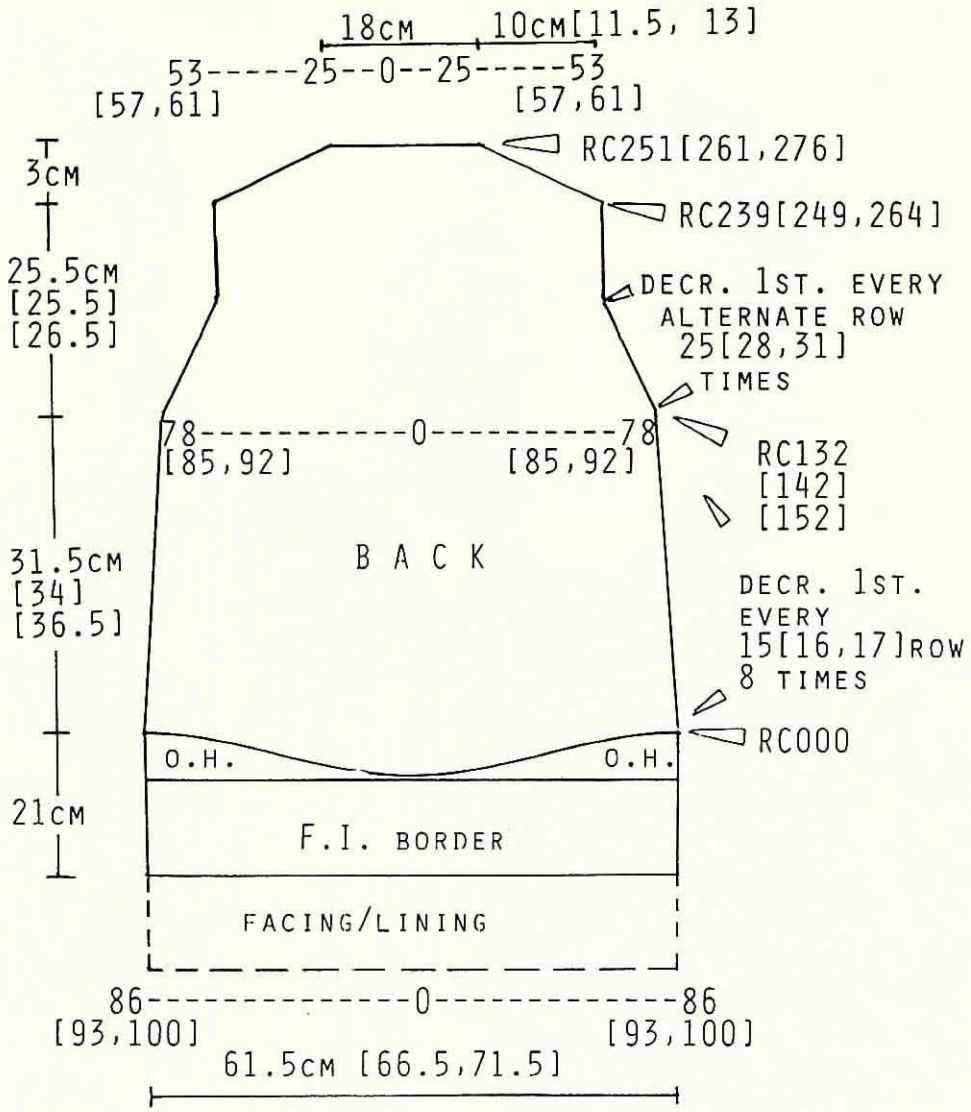
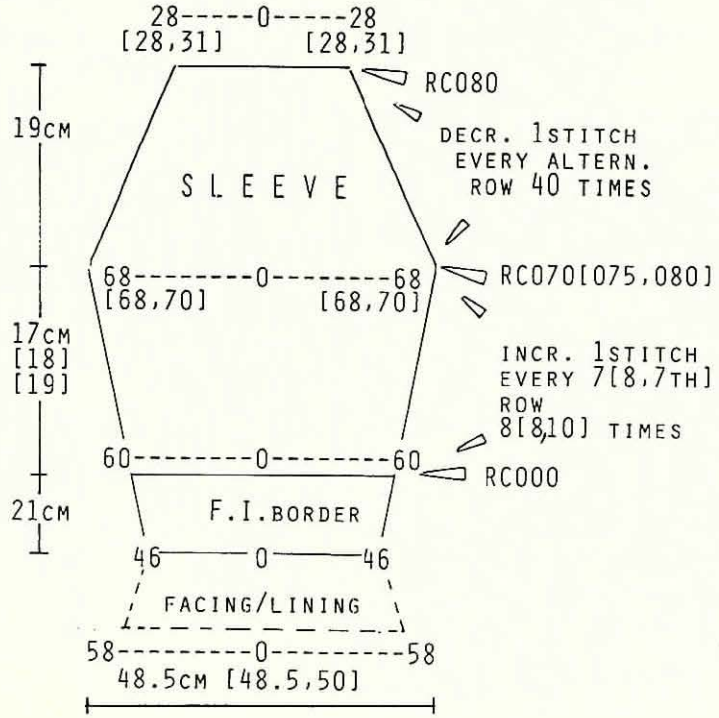

18CM
10CM[11.5, 13]
53-----25--0--25-----53
[57,61]
[57,61]
RC251[261,276]
3CM
RC239[249,264]
25.5CM
[25.5]
[26.5]
DECR. 1ST. EVERY
ALTERNATE ROW
25[28,31]
TIMES
78----------0----------78
[85,92]
[85,92]
RC132
[142]
[152]
31.5CM
[34]
[36.5]
B A C K
DECR. 1ST.
EVERY
15[16,17]ROW
8 TIMES
RC000
O.H.
O.H.
21CM
F.I. BORDER
FACING/LINING
86----------0----------86
[93,100]
[93,100]
61.5CM [66.5,71.5]


28-----0-----28
[28,31]
[28,31]
RC080
19CM
DECR. 1STITCH
EVERY ALTERN.
ROW 40 TIMES
S L E E V E
68--------0--------68
[68,70]
[68,70]
RC070[075,080]
17CM
[18]
[19]
INCR. 1STITCH
EVERY 7[8,7TH]
ROW
8[8,10] TIMES
60--------0--------60
RC000
21CM
F.I.BORDER
46 — 0 — 46
FACING/LINING
58---------0---------58
48.5CM [48.5,50]

C/D

E/F
D

BACK

Knit as per diagram to RC 288 [298, 322] and
SHAPE SHOULDERS
At opposite side to carriage, put sts on hold as follows:-
5 [7, 5] sts and K 2 rows, then 8 [8, 9] sts and K 2 rows, five times.
At RC 300 [310, 322], K 1 row all Ns. MT+5. Cast off.

FRONT

Knit as per diagram to RC 239 [249, 261] and
SHAPE NECK
Put all sts at left plus 5 sts at right of 0 on hold. Cont on right side.
K 2 rows and put 4 sts on hold.
K 2 rows and put 3 sts on hold. twice.
K 2 rows and put 2 sts on hold.
K 4 rows and cast off 1 st 3 [4, 5] times.
At RC 302 [312, 324], cast off shoulder sts loosely. Repeat shaping on left side and put centre sts on WY.

SLEEVES

Knit cuff as per diagram. Put all sts on to WY. Release from machine and replace over 86 Ns. RC 000. Cont as per diagram to RC 103 [103, 105]. On every row at opposite side to carriage, put 5 sts on hold for a total of three times each side.
At RC 109 [109, 111], cut yarn. K 1 row MT+5 over all sts on hold. Cast off. Join right shoulder.

D POLO NECK JUMPER

YARN

Nina Miklin – Roma.
350g for all sizes, Col 33 used double throughout.

NOTE: The yarn is supplied already wound double on to one cone if requested.

SIZES

Size one [size two, size three]
Bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

MACHINES

Standard gauge machines with a ribber for welts and cuffs.

MAIN TENSION

Stocking stitch: Approximately T3 on Brother 910, 10 cm = 36 stitches and 55 rows.

NOTE

A) All decreases along armhole and top of sleeve are fully fashioned.
B) For welts and cuffs – put slide lever on ribber to II for Brother machines and use P-carriage on Silver Reed.

COLLAR

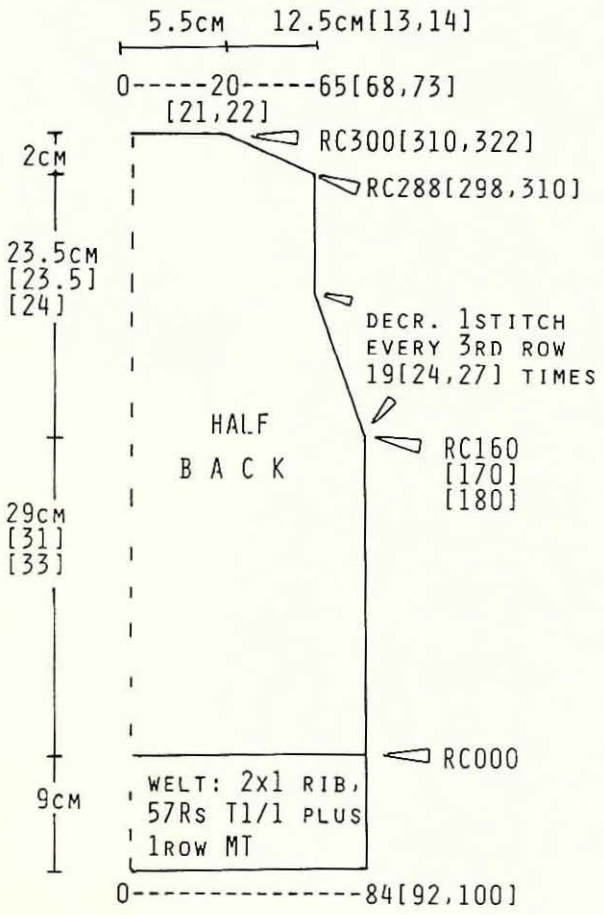
Cast on with WY 148 sts. With MY, K 20 rows MT–1, 30 rows MT, 60 rows MT+••, 30 rows MT, 20 rows MT–1. Pick up first row of MY, K 1 row MT. Pick up neckline of garment, K 1 row MT–1 and 1 row MT+5. Cast off.

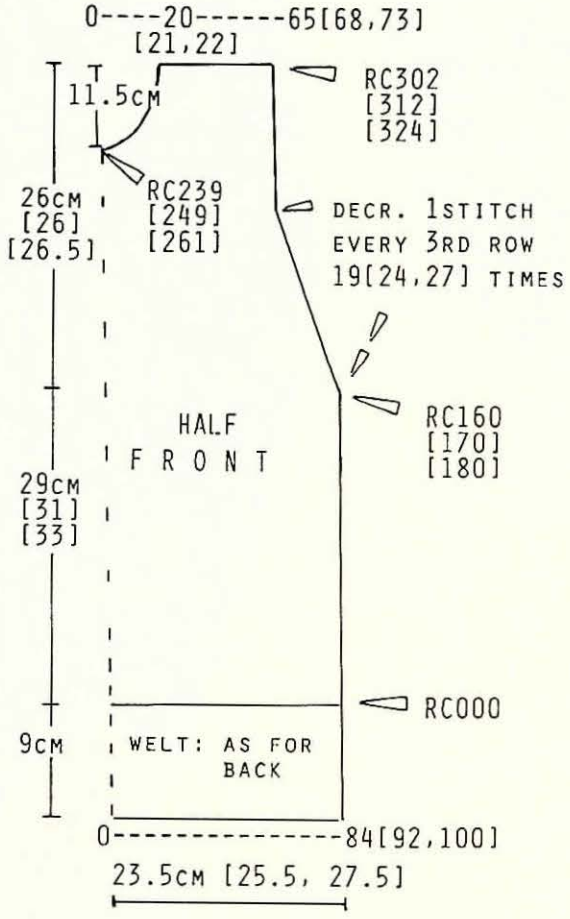
MAKING UP

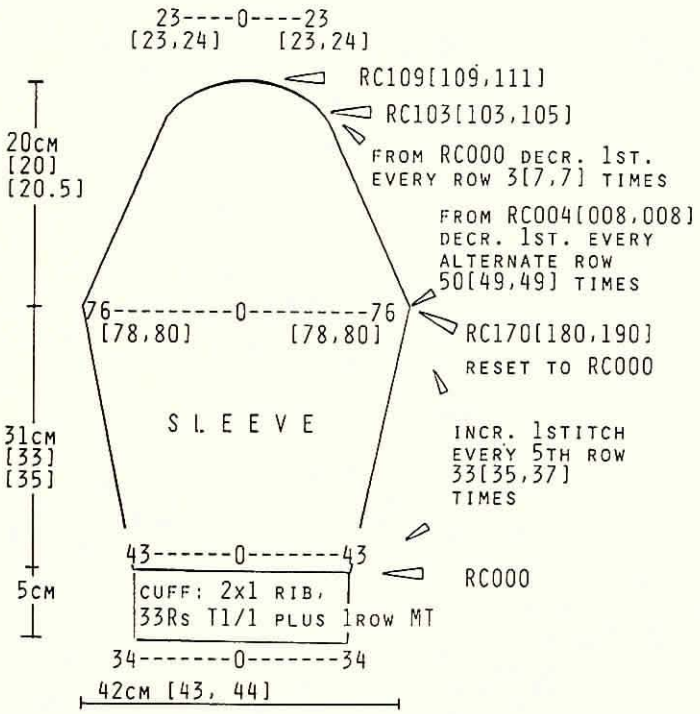
Steam iron all knitted parts. Join left shoulder. Put in sleeves. Sew underarm and side seam.

CARE INSTRUCTIONS

Lukewarm hand wash.







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FRONT

Knit welt as per diagram. Transfer sts to main bed. RC 000. Cont as per diagram to RC 278 [294, 310]. Cast off loosely.

BACK

Knit welt as for front. Transfer sts to main bed. Cont as per diagram to RC 264 [280, 296] and

SHAPE SHOULDERS

On both sides of knitting:
Put 7 sts on hold and K 2 rows, five times and, AT THE SAME TIME, shape

BACK NECK

From RC 270 [286, 302]. Put all sts at left plus 15 sts at right of 0 on hold. Cont on right side. K 2 rows. Put 7 [8, 9] sts on hold. K 2 rows. Repeat shaping on left side.
K 1 row over all Ns. Cast off loosely.

SLEEVES

Knit cuff as per diagram. Transfer sts to main bed. Cont as per diagram to top of sleeve. Cast off loosely.

E MAN'S V-NECK JUMPER

YARN

Nina Miklin – Roma.
450 [500, 500]g in Col 58, used treble throughout.

NOTE: The yarn is supplied already wound treble on one cone if requested.

SIZES

Size 1 [size 2, size 3]
Chest 87-92 [97-107, 112-122] cm, 34-36 [38-42, 44-48] in.

MACHINES

Standard gauge machines with a ribber for welts and cuffs.

MAIN TENSION

Stocking stitch: Approximately T5 on Brother 910, 10 cm = 32 stitches and 45 rows.

NECKBAND

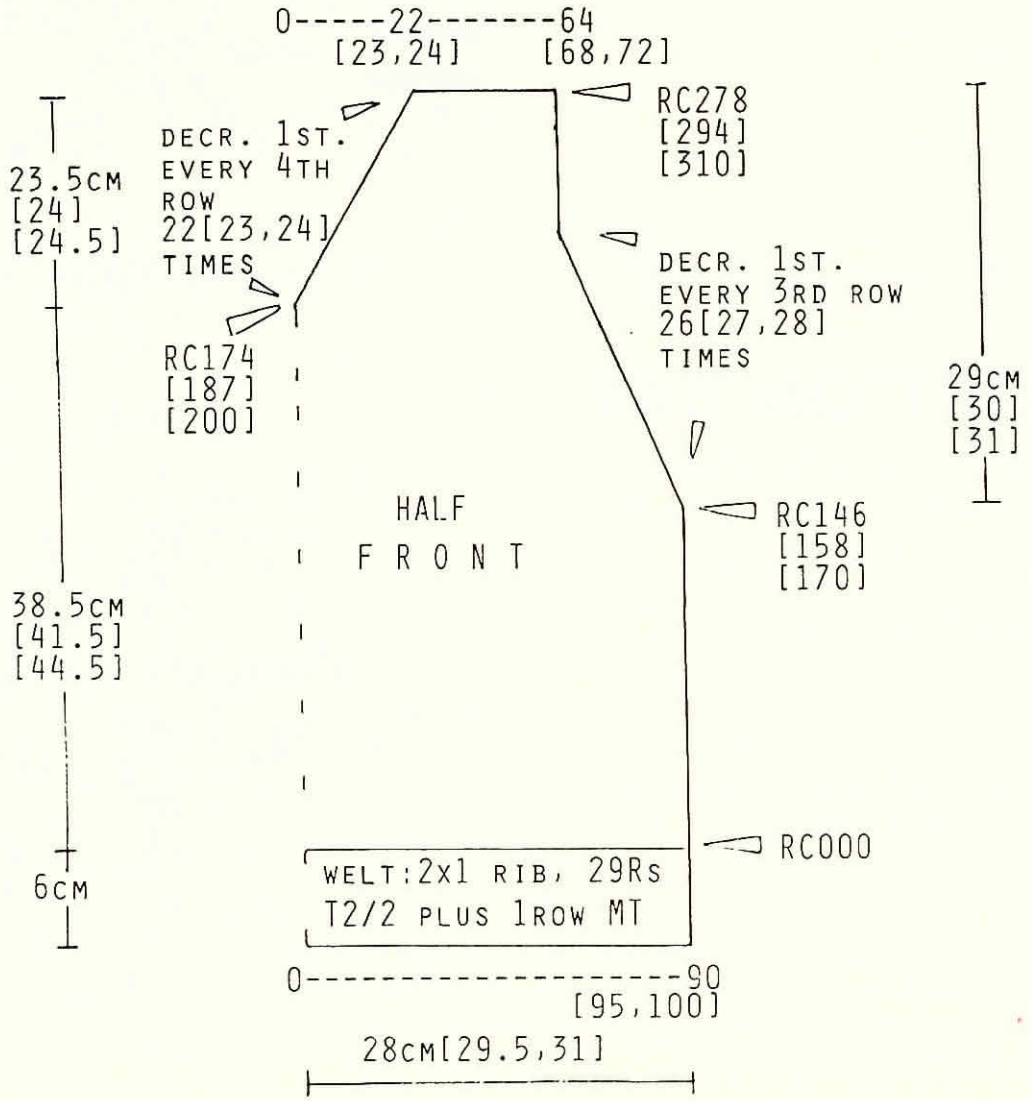
Cast on with WY 187 [193, 200] sts. With MY, K 2 rows MT, 3 rows MT–••, 5 rows MT–1, 6 rows MT–1•, 5 rows MT–1, 3 rows MT–•• and 2 rows. MT and, AT THE SAME TIME, from RC 001, shape mitre as follows: At each end of alt rows dec 1 st 5 times then, from RC 014, inc 1 st 5 times. Pick up first row of MY. K 1 row MT and 1 very loose row. Cast off with a latch tool.

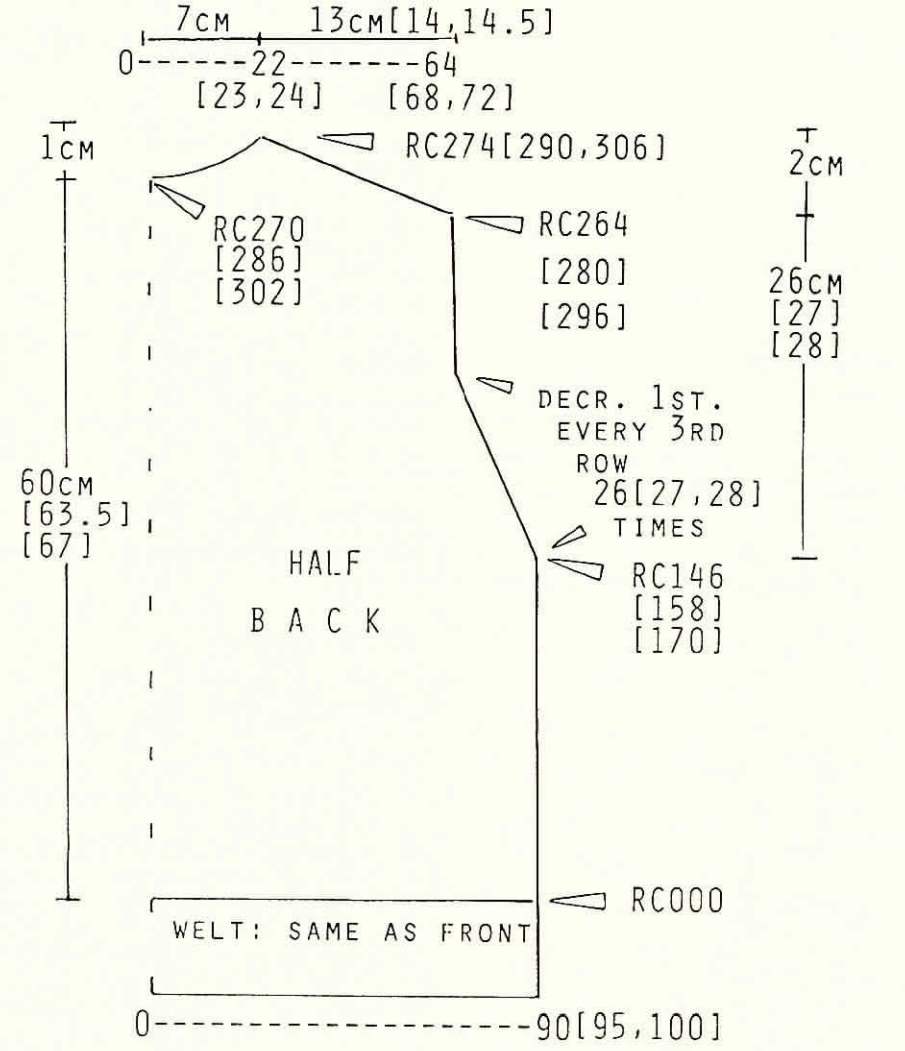
MAKING UP

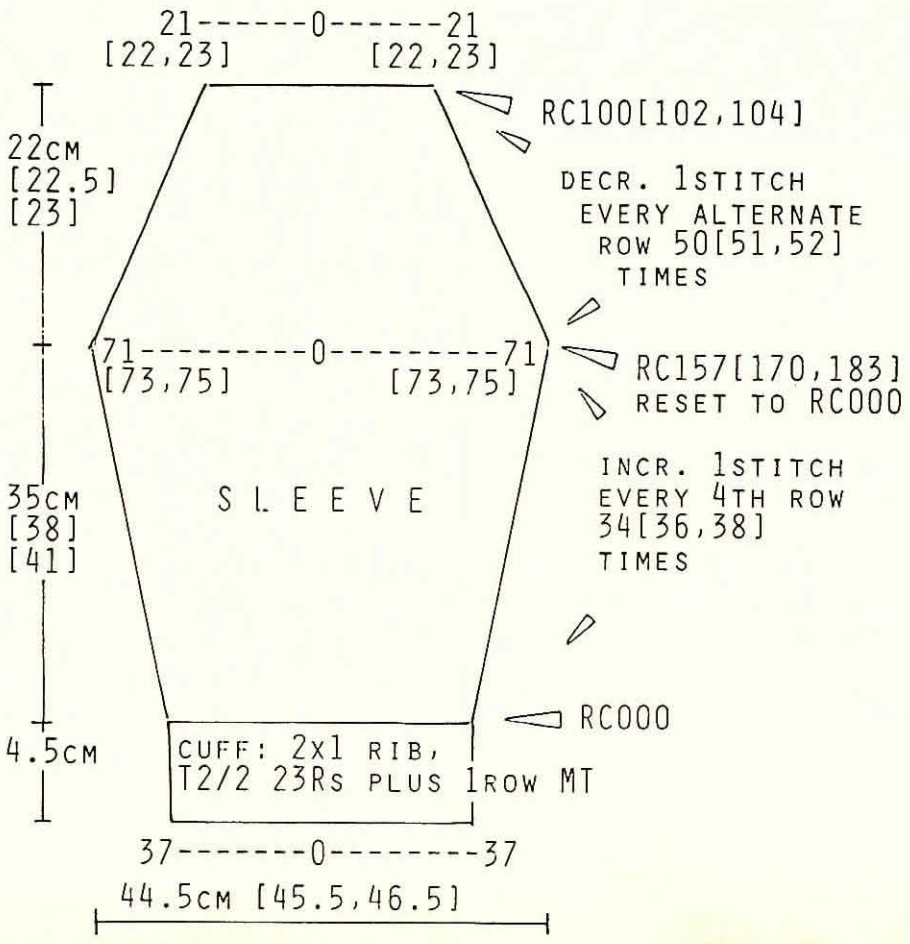
Steam iron all knitted parts. Join shoulders, sew neckband to garment with mattress stitch. Sew underarm and side seam.

CARE INSTRUCTIONS

Lukewarm hand wash.




7CM
13CM[14,14.5]
0------22-------64
[23,24] [68,72]
1CM
RC274[290,306]
2CM
RC270
[286]
[302]
RC264
[280]
[296]
26CM
[27]
[28]
DECR. 1ST.
EVERY 3RD
ROW
26[27,28]
TIMES
60CM
[63.5]
[67]
HALF
B A C K
RC146
[158]
[170]
RC000
WELT: SAME AS FRONT
0--------------------90[95,100]


21------0------21
[22,23] [22,23]
RC100[102,104]
22CM
[22.5]
[23]
DECR. 1STITCH
EVERY ALTERNATE
ROW 50[51,52]
TIMES
71---------0---------71
[73,75] [73,75]
RC157[170,183]
RESET TO RC000
INCR. 1STITCH
EVERY 4TH ROW
34[36,38]
TIMES
35CM
[38]
[41]
S L E E V E
RC000
4.5CM
CUFF: 2x1 RIB,
T2/2 23Rs PLUS 1ROW MT
37-------0--------37
44.5CM [45.5,46.5]

F LONG SCARF

YARN

Nina Miklin – Roma.
150g used single throughout.

SIZE

23 cm wide and 176 cm long (9 x 69 in).

MACHINES

Standard gauge machines with a ribber.

MAIN TENSION

Circular knitting approximately T0/2 on Brother 910, 10 cm = 106 rows (53 rows on each bed) and 43 stitches.

NOTE

The scarf is knitted in two equal parts and joined at centre back.

FIRST HALF

Arrange over 100 Ns on main bed and ribber for full needle rib. Knit selvedge at minimum tension. K 940 circular rows in MT (470 rows on each bed). K 1 row on each bed at MT+5. First cast off sts with latch tool on main bed, then transfer sts from ribber to main bed and cast off.

SECOND HALF

Knit exactly as first half.

MAKING UP

Steam iron both parts. Join the two halves at cast off edge with mattress stitch.

CARE INSTRUCTIONS

Lukewarm hand wash.

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G/H JUMPER AND CARDIGAN WITH POCKETS IN MILAN/ROMA

YARN

Nina Miklin – Roma and Milan
JUMPER
200 [200, 200, 250]g Milan already wound together with Roma, Col 43.
CARDIGAN
200 [200, 250, 250]g Milan already wound together with Roma, Col 10.

SIZES

Size 1 [size 2, size 3, size 4]
Bust 76-87 [87-97, 97-107, 107-117] cm, 30-34 [34-38, 38-42, 42-46] in.

MACHINES

Standard gauge machines with ribber for welts, cuffs and top of pocket.

MAIN TENSION

Stocking stitch: Approximately T6 on Brother 910, 10 cm square = 30 stitches and 41 rows.

NOTE

A) For jumper we used purl side as right side with pockets showing stocking stitch.
B) For cardigan we used stocking stitch side as right side and the pockets are also with stocking stitch on right side.
C) On both designs we joined the shoulder seams on inside. The remaining seams were joined on right side with the sewing machine and the open edges bound together with a row of double crochet in matching yarn.
D) Alternatives: All seams or only some can be joined on right side. To join seams on right side they can also be backstitched, joined on the knitting machine or mattress stitched on the inside.

BACK FOR JUMPER AND CARDIGAN

Knit welt as per diagram. Put knitting on to WY. Release from machine and replace over 150 [160, 176, 192] Ns. K to RC 119 [129, 144, 159] and
SHAPE ARMHOLE
At each side:
Cast off 3 [3, 4, 5] sts.
K 2 rows, cast off 3 [3, 4, 4] sts.
K 2 rows, cast off 3 sts.
K 2 rows, cast off 2 [2, 2, 3] sts twice.
K 2 rows, cast off 2 sts three times.
K 2 rows, cast off 1 st 2 [4, 6, 6] times.
K 4 rows, cast off 1 st 2 [2, 3, 4] times.
K 6 rows, cast off 1 st 1 [1, 1, 2] times.
K to RC 218 [228, 247, 266] and
SHAPE BACK NECK
Put all sts at left plus 10 sts right of 0 on hold and K 2 rows. Put 5 [5, 6, 7] sts on hold and K 2 rows. Put 5 sts on hold and K 2 rows. Put 2 sts on hold and K 2 rows and, AT THE SAME TIME,
SHAPE SHOULDER
From RC 220 [230, 249, 268]: Put 7 [10, 8, 11] sts on hold and K 2 rows. Put 7 [7, 8, 8] sts on hold and K 2 rows twice. Repeat shaping on left side. At RC 226 [236, 255, 274], put back neck sts on to WY and cast off shoulder sts loosely.

POCKETS

Knit two for jumper and two for cardigan.
Arrange over 32 Ns for 2x1 rib. Knit selvedge. K 13 rows T1/1 plus 1 row MT. Transfer sts to main bed. K 35 rows st st MT. Put on to WY.

FRONT FOR JUMPER

Knit welt as for back and replace. Place pockets on top with purl side facing starting with stitch 23 [25, 29, 33] at left and right of 0.
K to RC 119 [129, 144, 159] and
SHAPE ARMHOLE
As for back.

Red skirt, FENN, WRIGHT & MANSON. Green skirt, FRENCH CONNECTION. Earrings, MONET.

K to RC 192 [202, 219, 232] and
SHAPE NECKLINE
Put all sts at left plus 5 sts at right of 0 on hold. Cont knitting on right side.
* K 2 rows and put 4 sts on hold, twice.
K 2 rows and put 3 sts on hold.
K 2 rows and put 2 sts on hold.
K 2 rows and cast off 1 st, twice.
K 4 rows and cast off 1 st 2 [2, 3, 4] times. AT THE SAME TIME, from RC 220 [230, 249, 268]
SHAPE SHOULDER
Put 2 [5, 5, 5] sts on hold and K 2 rows.
Put 5 sts on hold and K 2 rows, four times.
At RC 230 [240, 259, 278], cast off shoulder sts loosely ***. Repeat shaping on left side and put centre sts on to WY.

RIGHT FRONT FOR CARDIGAN

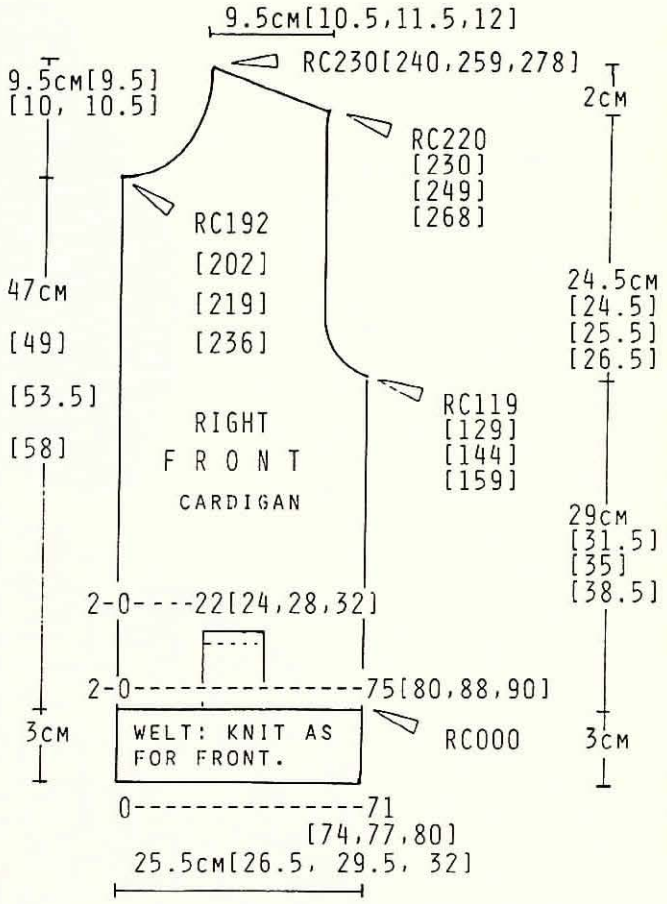
Knit welt as per diagram and for front of jumper but before replacing, replace pocket, starting with N 23 at right of 0 with st st side facing. Cont to RC 119 [129, 144, 159] and
SHAPE ARMHOLE
As for back. At RC 192 [202, 219, 236], put 2 sts at left of 0 plus 5 sts at right of 0 on hold and cont as for jumper front from * to ***.

LEFT FRONT FOR CARDIGAN

Knit as for right front but reverse shaping.

SLEEVES

Knit cuff as per diagram. Put sts on to WY. Release from machine and replace over 76 [76, 82, 82] Ns. Knit as per diagram to RC 147 [155, 163, 171]. Reset to RC 000 and
SHAPE TOP OF SLEEVE
On both sides of knitting:
Cast off 3 sts.
K 2 rows and cast off 3 sts 1 [1, 3, 3] times.
K 1 row and cast off 1 st 12 [12, 6, 6] times.
K 2 rows and cast off 1 st 1 [1, 3, 3] times.
K 1 row and cast off 1 st and K 2 rows and cast off 1 st, three times.
K 2 row and cast off 1 st six times.
K 2 [2, 2, 3] rows and cast off 1 st four times.
K 1 row and cast off 1 st and K 2 rows and cast off 1 st, five times.



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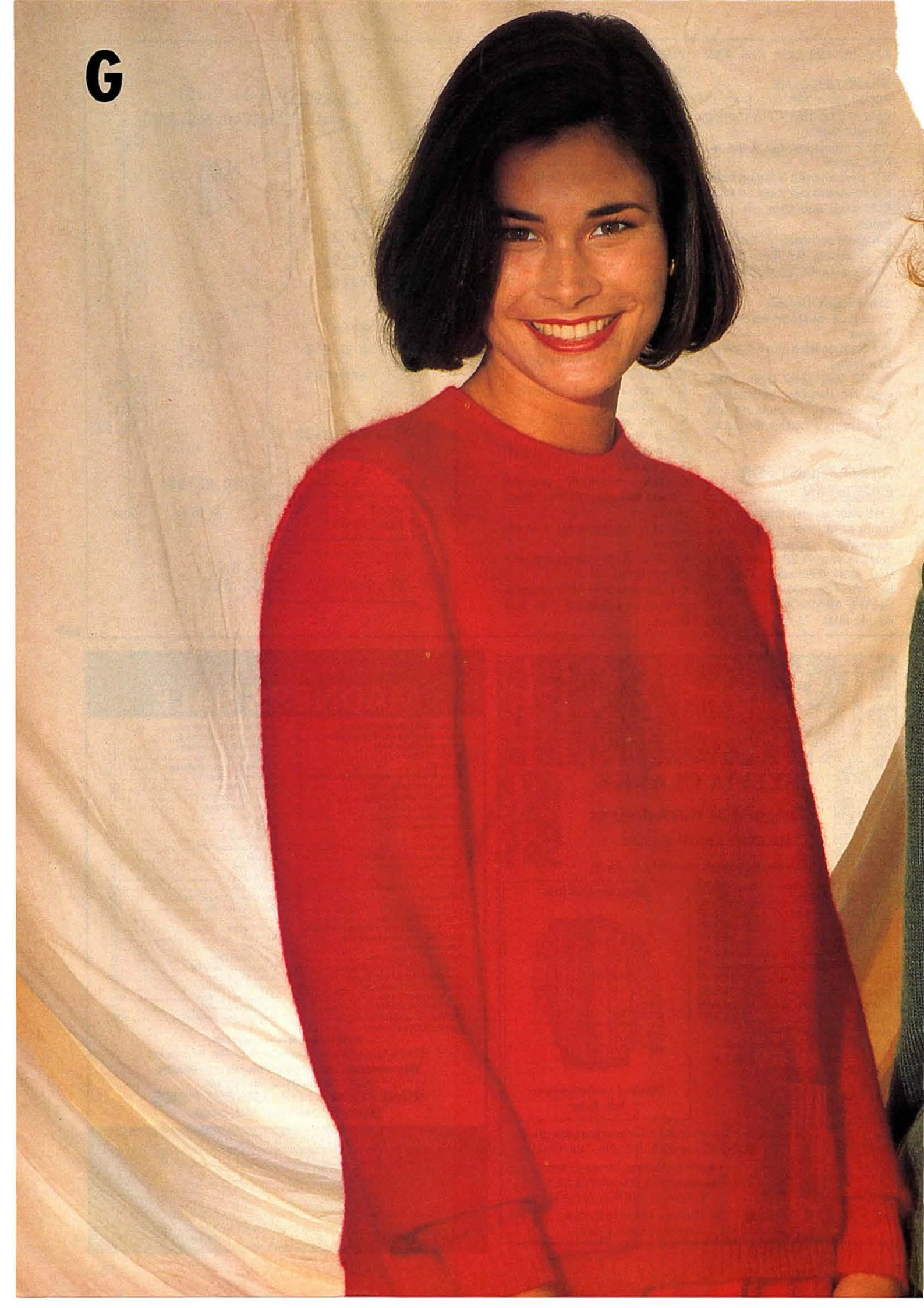

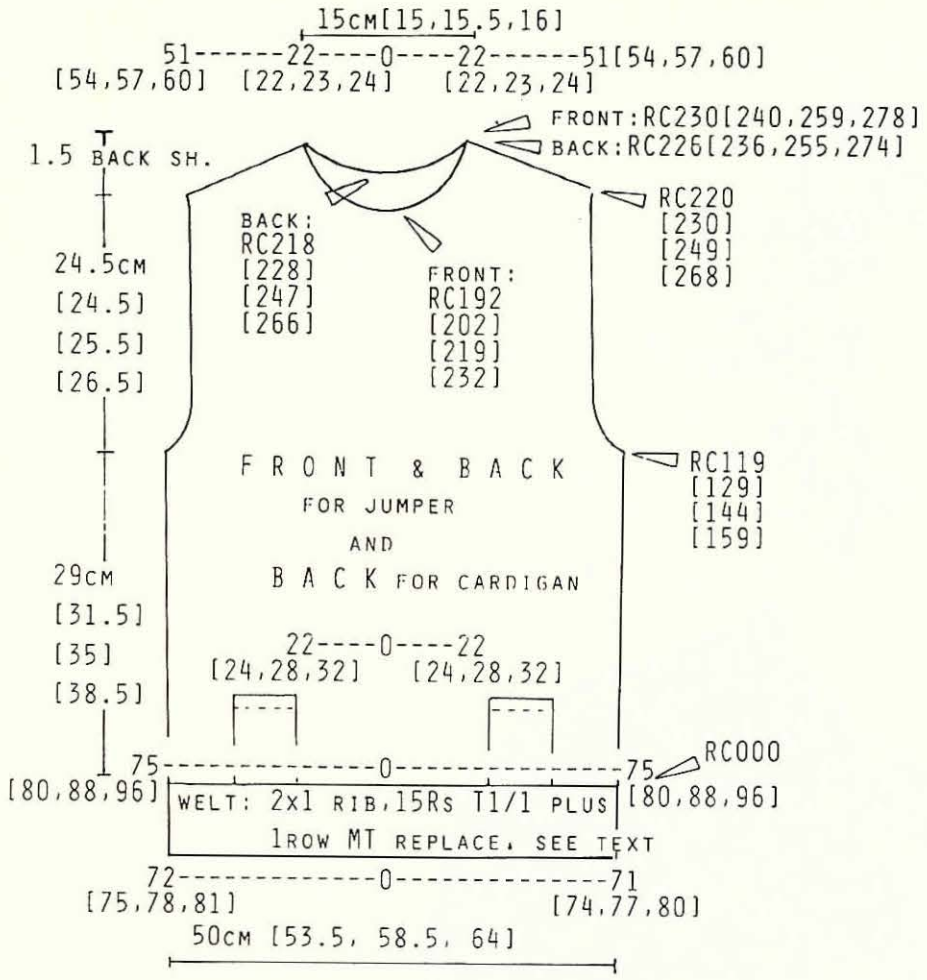

K 2 rows and cast off 1 st three times.
K 1 row and cast off 1 st five times.
K 1 row and cast off 2 sts and K 1 row and cast off 1 st, four times.
K 1 row loosely and cast off remaining 14 [14, 14, 18] sts.

NECKBAND FOR JUMPER

Join right shoulder. With WY, cast on 125 [125, 129, 134] sts. With MY, K * 1 row MT, 2 rows MT–••, 4 rows each of MT–1, MT–1••, MT–2• and MT–3. K 2 rows MT–3•, K 4 rows each of MT–3, MT–2•, MT–1•• and MT– 1, 2 rows MT–•• and 1 row MT. Pick up first row of MY. K 1 row MT ***. Pick up neckline of garment evenly. K 1 row MT–1 and 1 row very loosely. Cast off with a latch tool.

LEFT FRONT BAND FOR CARDIGAN

Cast on with WY 142 [148, 160, 172] sts. With MY, K 8 rows at MT, 9 rows at MT–1, 3 rows at MT–2, 9 rows at MT–1 and 8 rows at MT. Pick up first row of MY and K 1 row at MT. Pick up left front with purl side facing, K 1 row at MT–1 plus

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one very loose row. Cast off with a latch tool.

RIGHT FRONT BAND FOR CARDIGAN

Knit as for left front band but incorporate 5 [5, 5, 6] buttonholes over 5 sts each at RC 008 and 029. Start from left over sts 5, 6, 7, 8, 9 and leave 23 [24, 26, 24] sts between each buttonhole. Join shoulder of cardigan.

NECKBAND FOR CARDIGAN

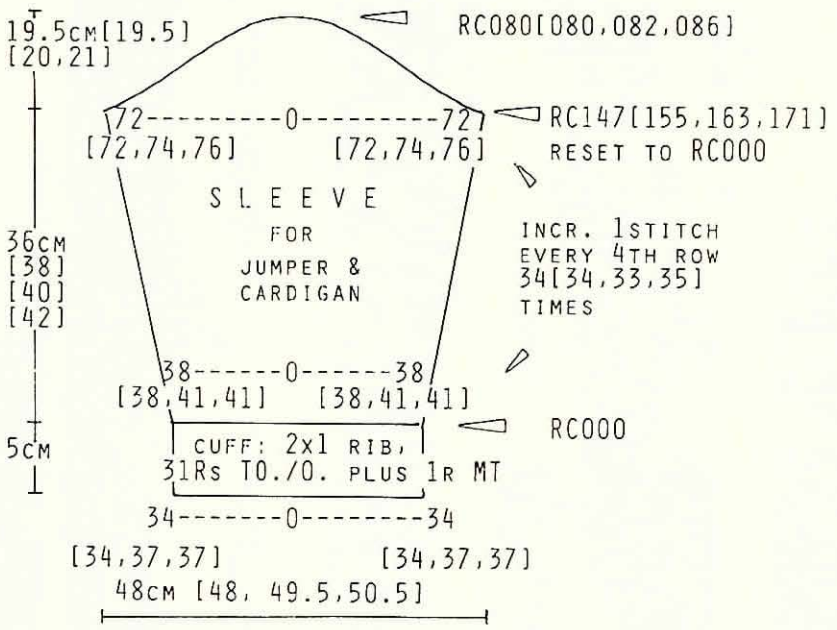
Cast on with WY 147 [147, 151, 156] sts. With MY, knit as for jumper neckband from * to *** but, AT THE SAME TIME, incorporate 1 buttonhole on left side at RC 009 and 032 over sts 5, 6, 7, 8, 9. Pick up neckline of garment plus 11 sts of front band. K 1 row MT–1 and 1 very loose row. Cast off with a latch tool.

MAKING UP

Steam iron all parts. To join seams see under Note C and D.

CARE INSTRUCTIONS

Lukewarm hand wash.



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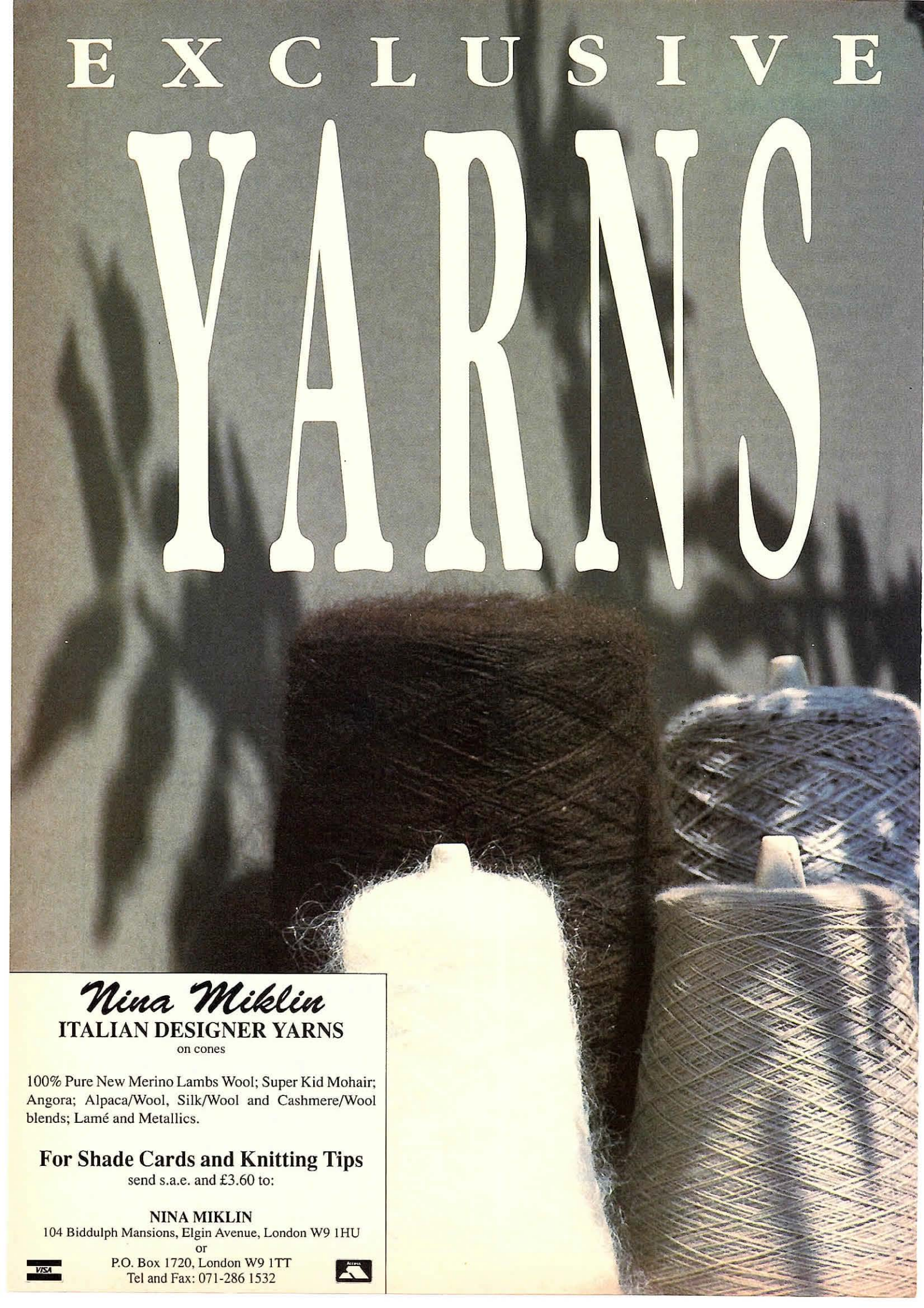

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HAZEL ARCH

2 Holmes Row, Barkston, Grantham, Lincs NG32 2NF.
(No telephone enquiries, please)

Subject: Eye for colour – how to design and knit garments using several colours.

Travel: 30-mile radius, further by arrangement.

KATE ARKLAY

3 The Vinery, Winscombe, Avon BS25 1AZ.
Tel: 0934 843634

Subject: Slip Stitch, Weaving, Sideways Knitting, Sizing and Finishing Wool Skirts, Design Ideas involving Mixed Stitches. All talks accompanied with sample swatches and garments.

Travel: Within reasonable distance – please discuss.

ANN BROWN

Posh Frocks, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB.
Tel: 0420 474904

Subject: All aspects of design from techniques to pressing, including slide show.

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RUTH COX

Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.
Tel: 0582 605808

Subject: No ugly ducklings. Bears, babies and beautiful dolls. Hints and tips on how to make machine knitted toys successfully.

Travel: 50-mile radius, further by arrangement.

WENDY DAMON

9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE.
Tel: 0634 221629

Subject: Design Ideas, Using Punchcards Creatively, Double Jacquard, Surface Decoration and more – send for full details of talks and workshops.

Travel: 100-mile radius of Rochester for talks, more for workshops.

ANN DISHMAN

Briarbank, Highview Lane, Ridgewood, Uckfield, East Sussex TN22 5SY.
Tel: 0825 767757

Subject: Life with Angoras. Angora yarn; its uses, handspinning for the knitting machine. Rainbow dyeing of commercial and handspun yarns with demonstrations.

Travel: Reasonable distance as rabbits also travel to clubs.

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Travel: Any distance considered.

BERYL JARVIS

90 Asfordby Road, Melton Mowbray, Leics LE13 0HR.
(No telephone enquiries, please)

Subject: A general talk. A bit of history; garments and knitting trims; lace; making up; jacquard. Open to requests.

Travel: No restriction.

CHRISTELLE MARKS JEFFERY

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Subject: 'No Sew' Appliques and Garment Decorations for knitwear, leisurewear and special occasions (and even home decor). Club visits, workshops and Day Courses.

Travel: Any distance considered.

ROZ KELLETT

68 St Aubins Avenue, Bitterne, Southampton, Hampshire SO2 8NW.
Tel: 0703 446389

Subject: Take the tension out of knitting. A designer shares her secrets and enthusiasm for the craft we all love.

Travel: South of England, elsewhere by request.

ANNE KENT

28 Quail Gardens, Selsdon Vale, South Croydon, Surrey CR2 8TF.
Tel: 081-657 5740

Subject: Informative talks; Sideways sweater to your size; Size right; Punchcard designing; Pockets galore.

Travel: Reasonable distance from Croydon.

PEGGY LA RIVIERE

67 Bartholomew Road, London NW5 2AH.
Tel: 071-267 2712

Subject: The blocking cloth and finishing; demonstrations of stitched appliqué on knitwear; a good way of using up tension swatches.

Travel: Up to two hours from London, further by arrangement.

LAVINIA LAWRY-JOHNS

Lee-Bee Lifestyles, 104 Elford Crescent, Plympton, Plymouth PL7 4BT.
Tel: 0752 336914

Subject: Demonstrations and talks on creative knitting and design; a lively talk can be expected.

Travel: Cornwall and Devon area.

VALERIE MEECHAM

White Gates, Dowlish Wake, Ilminster, Somerset TA19 0NZ.
Tel: 04605 4670

Subject: Single and double bed work on Japanese and Swiss machines; 14 subjects; New techniques; Talks and Demonstrations.

Travel: 90-mile radius of Ilminster.

CAROLE MOUNCE-STEPHENS

'Carole Anne', 108 Broadway, Southbourne, Dorset BH6 4EH.
Tel: 0202 425244

Subject: Any topic on Japanese machines. 'Machine knitting – the easy way.'

Travel: Reasonable distance from Bournemouth.

JENNY ROSE

12 Bercta Road, London SE9 3TZ.
Tel: 081-859 2745

Subject: Knitting with mohair; Punchcard design; Surface decoration; Yokes galore; Ribber workshop. Send SAE for further details.

Travel: No restriction.

ANN ROSS

Ann's Yarns, Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY.
Tel: 0787 476540

Subject: Any subject on the Japanese machines. Yarns and books available.

Travel: 60-mile radius. Further by arrangement.

RITA RUBERY

18 Forest Close, Streetley, Sutton Coldfield, West Midlands B74 2JZ.
Tel: 021-353 9623

Subject: Talk called 'Made to Measure' Knitwear with 28 garments, illustrations, books and patterns.

Travel: Any distance considered.

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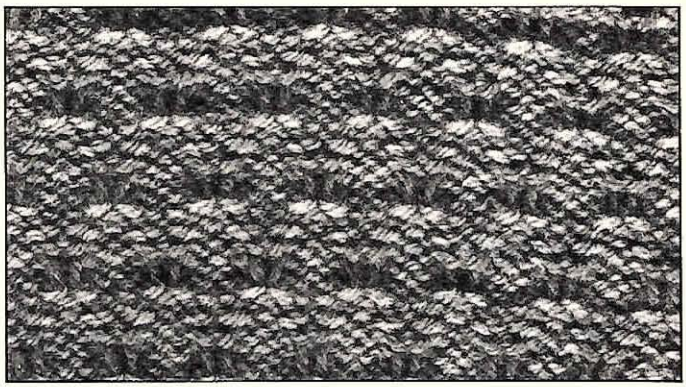
TALKING POINT

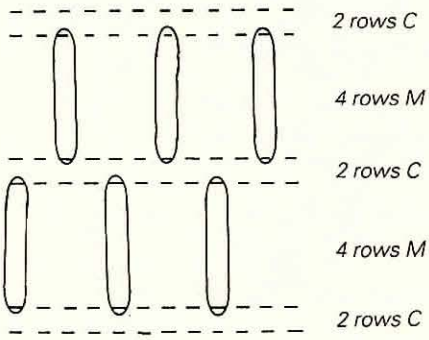
MANUAL PATTERNS

Handling the needles to make patterns is good practise for a beginner. It is also a great way to produce textured patterns like Shelagh's ruched jacket on page 21.

Shelagh Hollingworth



PULL-UP STITCH PATTERN



TUCKS AND SLIPS

The beginner to machine knitting has much to contend with. While the machine may do all kinds of things automatically, the operator still has to learn which buttons to press, knobs to turn and so on before the machine will work on its own. Getting to grips with the technicalities by starting with a basic needlebed is not such a bad idea.

HANDLING THE NEEDLES

To make something a little more elaborate than a plain stocking sweater may well require some manual use of the needles. Certainly it does on my Singer Big Nine, a chunky machine that also handles double knitting weight yarn. Once you have become proficient at stocking stitch and shaping garments, then using the tools to make patterns is the next step and soon becomes almost as fast as plain knitting.

Although colour patterns are attractive, there are many instances where a little texture in the fabric can look exactly right. Some yarns seem to cry out for raised stitch patterns and it is best to devote a few spare hours (no, I don't have any either, I have to tell myself that this work, is vital) to working at patterning, so that when you come to need one you have the pattern swatches ready to hand.

Make a note, as you thumb through your magazines, of any pattern that takes your fancy; there's nothing worse than setting those precious spare moments aside only to find yourself trying to remember just where you saw a lovely pattern weeks ago. Spare time is meant to be filled, so always have patterns at the ready.

Manual means exactly that. You will have to handle the needles yourself to make patterns. By leaving some needles in holding position and knitting the others you will alter the flatness of the fabric. Some of these patterns are termed 'slip' patterns because the needles, being in holding position at regular intervals, perform the same technique as slipping stitches in hand knitting. There are certain rules about using this method with regard to how many needles you can have on holding position across a row; this will be explained in your machine manual. When knitting the rows that bring the stitches back into the knitting it may not be possible to complete this action where there are more than a certain number of needles together.

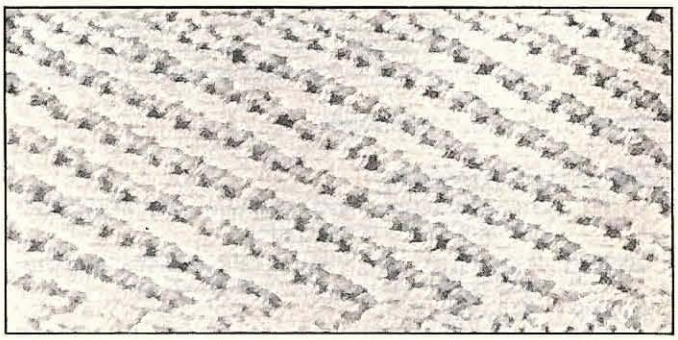
Probably the simplest slip stitch pattern is created by bringing alternate needles to holding position. Knit one row then bring those needles in between to holding position. This produces a small brioche pattern. It is useful to draw a chart first for any pattern of this type. If you find this pattern takes a bit too much time, try putting every fourth needle into holding position. At the same time you must experiment to see how many rows you can manage between the full rows. This depends upon the thickness of the yarn used and the tension. Even so, with some yarns you may find that the full row, that is, the row where you place all the needles back into working position, may be a little stiff to work. You will need to work the row slowly, possibly by hand, making the fabric quite a time-consumer. In this case try again to see whether with fewer rows between, the carriage can pass more easily.

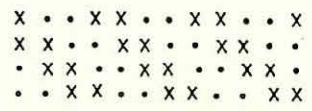
OTHER TEXTURES, OTHER TECHNIQUES

Yet another way to produce an interesting fabric is to pull up stitches from a row below. It is best to have a chart in the first place and your early efforts will be helped if you work in stripes. The most common pattern to begin with starts with two rows of colour A, then four rows of colour B. Using the chart to guide you, use a single-eye tool to raise a stitch from the second row of colour A stitches on to the needle immediately above, then knit this row in colour A. This produces an attractive pattern on both sides of the work. Turned on its side this pattern resembles honeycomb and is a useful addition to Aran patterned sweaters.

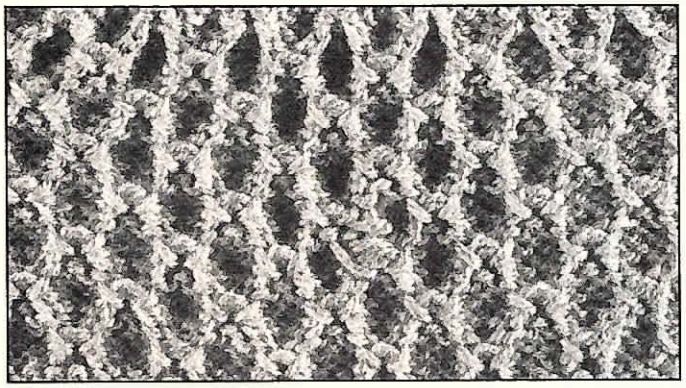
Thinking of Aran patterns makes us turn to all those other patterns we can make by hand. Bobbles come under this heading. For this technique you are simply tucking two adjacent stitches, thus forming the characteristic

SIMPLE SLIP STITCH PATTERN





Arrange XX stitches for slipping. On some machines (for example, Singer Big Nine) this means leave XX stitches in working position 1 and knit remaining stitches in working position 2.



HONEYCOMB TUCK PATTERN

x – – – x – – – x – – –

3 rows

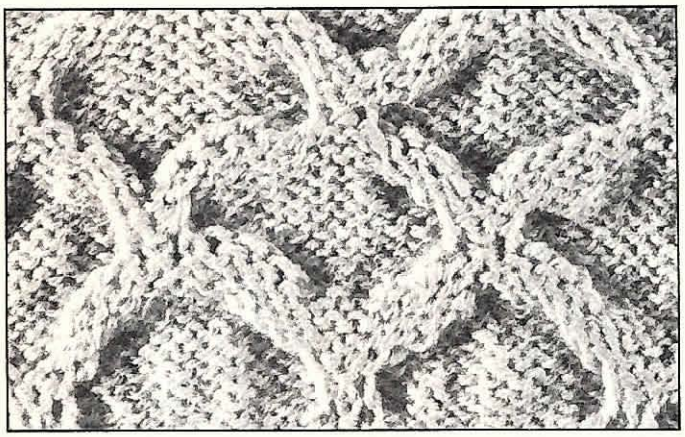
– – x – – – x – – – x –

3 rows

x – – – x – – – x – – –

x = *Needle in HP*

PULL-UP TUCK PATTERN



24 row pattern over multiple of 12 stitches

– – – – x x – – – – – – – – – – x x – – – – *10th row raise 2 sts*

9 knit rows

10 sts

– – – – x x – – – – – – – – – – x x – – – – *2 marked rows*

– – – – – – – – – – x x – – – – – – – – – – *10th row raise 2 sts*

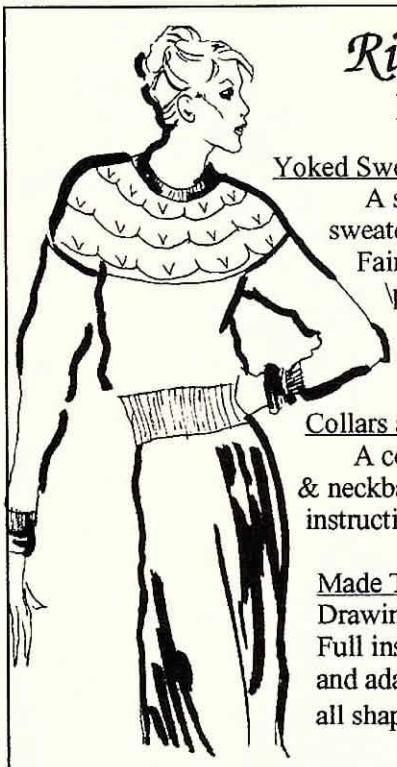
9 plain knit rows

10 sts *10 sts*

– – – – – – – – – – x x – – – – – – – – – – *2 marked rows*

raised shape. Tucks made by hand cannot really be called tuck pattern stitch because that involves tucks made at regular small intervals and on a more complicated machine there would be a punchcard pattern so that the machine could make them automatically. The tucks that we make by hand are adaptable since they are basically the same as pulling up stitches to make a hem.

It is up to us to decide how wide we want to make the tucks and how many rows we wish to involve. Bear in mind that tucks, by their very nature, always use more yarn and will almost certainly result in a thicker fabric. That said, some of the loveliest garments, in particular outdoor ones, are made with this type of patterning. It only requires stocking stitch and becomes relatively simple if two colours are used together. As the diagram indicates, some rows are worked, then at certain intervals stitches are picked up and placed on to the needles. This gives a bobbled appearance of varying degrees that can be either regular or almost wavy. Experimentation is everything in this type of knitting. Have a go, you may well surprise yourself and delight the clients too.



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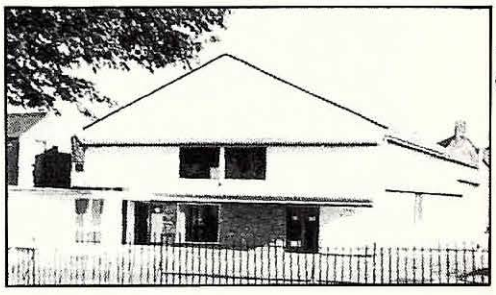

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3/4

3 ON YOUR METAL

Pewter is the darker shade of grey chosen for this long-line sleeveless cardigan with front cable detail. A shape to flatter all figures, it's knitted in 4-ply Spectrum Linaria – the perfect answer when you need that extra layer.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Spectrum Linaria 4-ply.
1 x 500g cone in Pewter (MY).
6 buttons.

GARMENT WEIGHT
Finished garment in second size weighs 245g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 110 [113, 118, 123] cm, 43½ [44½, 46½, 48½] in.
Length to shoulder 82 [82, 84, 84] cm, 32½ [32½, 33, 33] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 37 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Count Ns in NWP as sts throughout.

BACK

With carriage at right and using MT–7/MT–7 and MY, cast on 146 [150, 156, 162] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. K 6 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 200 [200, 208, 208] rows.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of every row until 108 [112, 118, 124] sts rem, then on every foll 5th row until 98 [102, 108, 114] sts rem. K 58 rows. RC shows 299 [299, 307, 307]. Using a length of MY, cast off centre 50 sts. Push 24 [26, 29, 32] Ns at right to HP. Using WY, K a few rows over rem 24 [26, 29, 32] Ns and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT

With carriage at right and using MT–7/MT–7 and MY, cast on 73 [75, 78, 81] sts at right of centre 0 in 1x1 rib. Work as for back from * to *. ** Set RC at 000. Using MT, K 1 row. Counting from left edge, transfer sts and cont in cable patt from chart over Ns 26 to 49 [27 to 50, 29 to 52, 31 to 54] inclusive. K 173 [173, 181, 181] rows. RC shows 174 [174, 182, 182]. K 1 row extra for left front. Place marker at left edge.

SHAPE FRONT EDGE

Dec 1 st (2 sts in) at left edge of next and every foll 5th row until 67 [69, 72, 75] sts rem.

SHAPE ARMHOLE

Cont to dec at front edge on every 5th row from previous dec and, AT THE SAME TIME, cast off 5 sts at beg of next row, K 1 row. Dec 1 st at armhole edge of every row until 45 [47, 50, 53] sts rem, then on every foll 5th row until 35 [37, 40, 43] sts rem. Cont to dec at front edge only on every 5th row from previous dec until 24 [26, 29, 32] sts rem. K 4 rows. Push empty Ns to WP. Pick up a loop from below adjacent sts and place on to empty Ns. Using WY, K a few rows and release from machine **.

LEFT FRONT

With carriage at right and using MT–7/MT–7 and MY, cast on 73 [75, 78, 81] sts at left of centre 0 in 1x1 rib. Work as for back from * to *. Work as for right front from ** to **, reversing shapings by reading right for left and noting alteration in number of rows worked.

TO JOIN RIGHT SHOULDER

Push 24 [26, 29, 32] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

ARMHOLE BANDS

Push 156 Ns to WP. With K side facing, pick up 156 sts around armhole edge and place on to Ns. Set RC at 000. Using MT–1 and MY, K 1 row. Transfer sts for 1x1 rib. Using MT–6/MT–6, K 15 rows. Transfer sts for st st. Using MT–1, K 1 row. Using WY, K a few rows and release from machine.

FRONT BORDER

With carriage at right and using MT–7/MT–7 and MY, cast on 13 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 27 [27, 28, 28] rows. * Make a buttonhole by transferring centre st on to adjacent N, leaving empty N in WP. K 27 [27, 28, 28] rows. Rep from * 4 times more. Make another buttonhole over same Ns as before. RC shows 162 [162, 168, 168]. Place marker at right edge. K 115 rows. RC shows 277 [277, 283, 283]. Place marker at right edge. K 66 rows. RC shows 343 [343, 349, 349]. Place marker at right edge. K 115 rows. RC shows 458 [458, 464, 464]. Place marker at right edge. K 164 [164, 170, 170] rows. RC shows 622 [622, 634, 634]. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join side seams. Fold armhole bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Sew front border into position, matching markers. Sew on buttons.

67►

Skirt, FENN, WRIGHT & MASON. Earrings, MARVELLA.

4 LEAN TIMES

Skinny ribs were hot fashion favourites in the 60s and 70s – and now they're 'tops' for style again! Team ours with the dark grey sleeveless cardigan on page 64 for a real up-to-date look for the 90s.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Spectrum Linaria 4-ply.
1 x 500g cone in Silver (MY).

GARMENT WEIGHT
Finished garment in second size weighs 285g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Length to shoulder 56 [57, 58, 59] cm, 22 [22½, 23, 23½] in.
Sleeve seam 45 [46, 47, 48] cm, 17½ [18, 18½, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

36 stitches and 42 rows to 10 cm, 4 in measured over 2x2 rib when slightly stretched (tension dial approximately 4/4).

For perfect results, please check your tension carefully.

BACK

With carriage at right, push 144 [156, 166, 176] Ns on each bed at centre to WP. Arrange Ns for 2x2 rib. Using MT–2/MT–2 and MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT/MT, K 160 [164, 168, 172] rows.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. K 1 row. Dec 1 st at each end of every row until 114 [126, 136, 146] sts rem, then on every foll 7th row until 108 [120, 130, 140] sts rem *. K 41 rows. RC shows 236 [240, 244, 248]. Place marker between sts 29 and 30 at left and right of centre 0. Cast off.

FRONT

Work as for back to *. K 15 rows. 26 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 65 [71, 76, 81] Ns at left to HP and cont on rem sts for first side. ** Dec 1 st at neck edge of next row. Cast off 2 sts at beg of next row. Rep from ** 3 times more. Dec 1 st at neck edge of every row until 29 [35, 40, 45] sts rem, then on every foll 3rd row until 25 [31, 36, 41] sts rem. K 4 rows. Cast off. With carriage at right and using a transfer tool, push 22 Ns at right from HP to WP. Using WY, K a few rows and release from machine. With carriage at left and using a transfer tool, push rem Ns from HP to WP. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right, push 80 Ns on each bed at centre to WP. Arrange Ns for 2x2 rib. Using MT–2/MT–2 and MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT/MT, shape sides by inc 1 st at each end of every 7th row until there are 106 [98, 90, 82] sts, then on every foll 8th row until there are 130 sts. K 2 rows. RC shows 189 [193, 197, 201].

SHAPE TOP

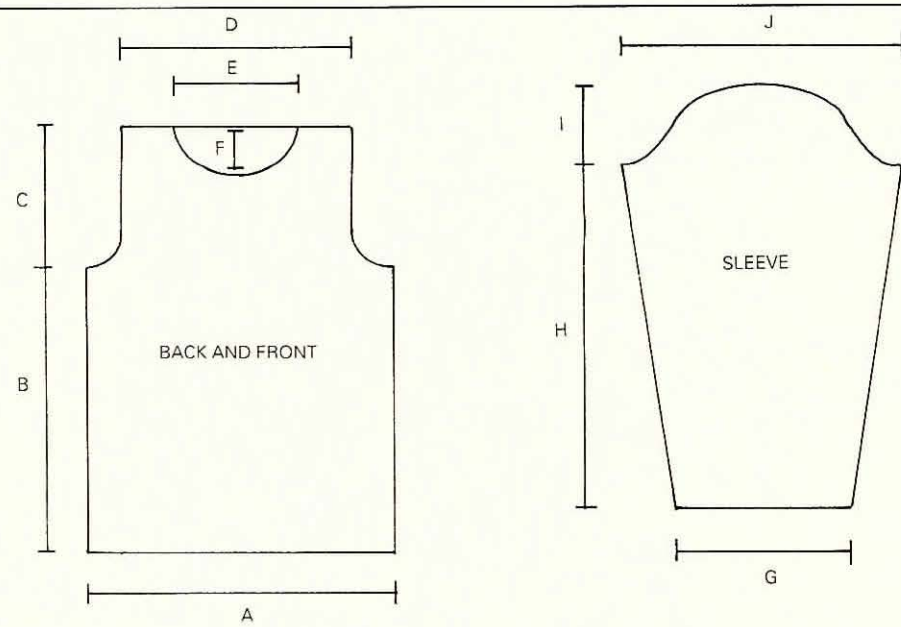
Cast off 7 sts at beg of next 2 rows. Dec 1 st at each end of every row until 60 sts rem. Cast off 3 sts at beg of next 12 rows. Cast off rem 24 sts.

NECKBAND

Join right shoulder seam. Push 122 Ns to WP. With right side facing, pick up 122 sts around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT+4 and MY, K 1 row. Transfer sts for 1x1 rib. Using MT–1/MT–1, K 10 rows. Transfer sts for st st. Using MT+4, K 1 row. Using WY, K a few rows and release from machine.

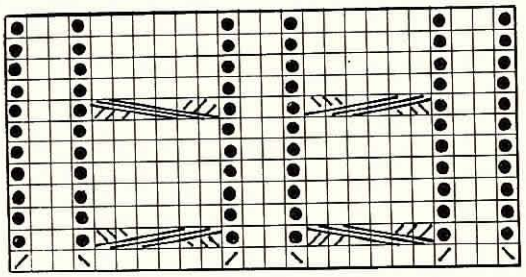
MAKING UP

Join left shoulder and neckband seam. Join side and sleeve seams. Set in sleeves. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.



A = 40 [43, 46, 48.5] cm
B = 38 [39, 40, 41] cm
C = 18 cm
D = 30 [33, 36, 38.5] cm
E = 16 cm
F = 6 cm
G = 22 cm
H = 45 [46, 47, 48] cm
I = 10 cm
J = 36 cm

CABLE CHART



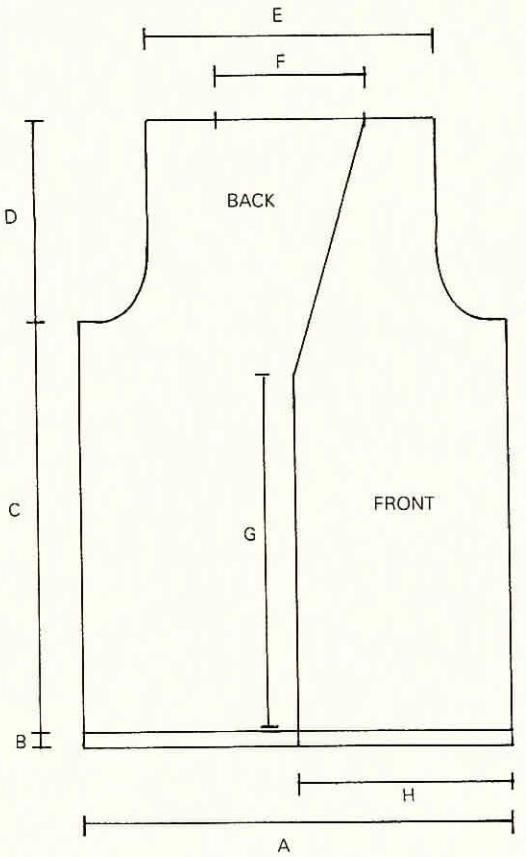
= Transfer st to adjacent N at right and leave empty N in NWP

= Transfer st to adjacent N at left and leave empty N in NWP

= N in NWP

= Cross 3 sts at left in front of 3 sts at right

= Cross 3 sts at right in front of 3 sts at left



A = 56 [57.5, 60, 62] cm
B = 1.5 cm
C = 54 [54, 56, 56] cm
D = 26.5 cm
E = 37.5 [39, 41.5, 43.5] cm
F = 19 cm
G = 47 [47, 49, 49] cm
H = 28 [28.5, 30, 31] cm

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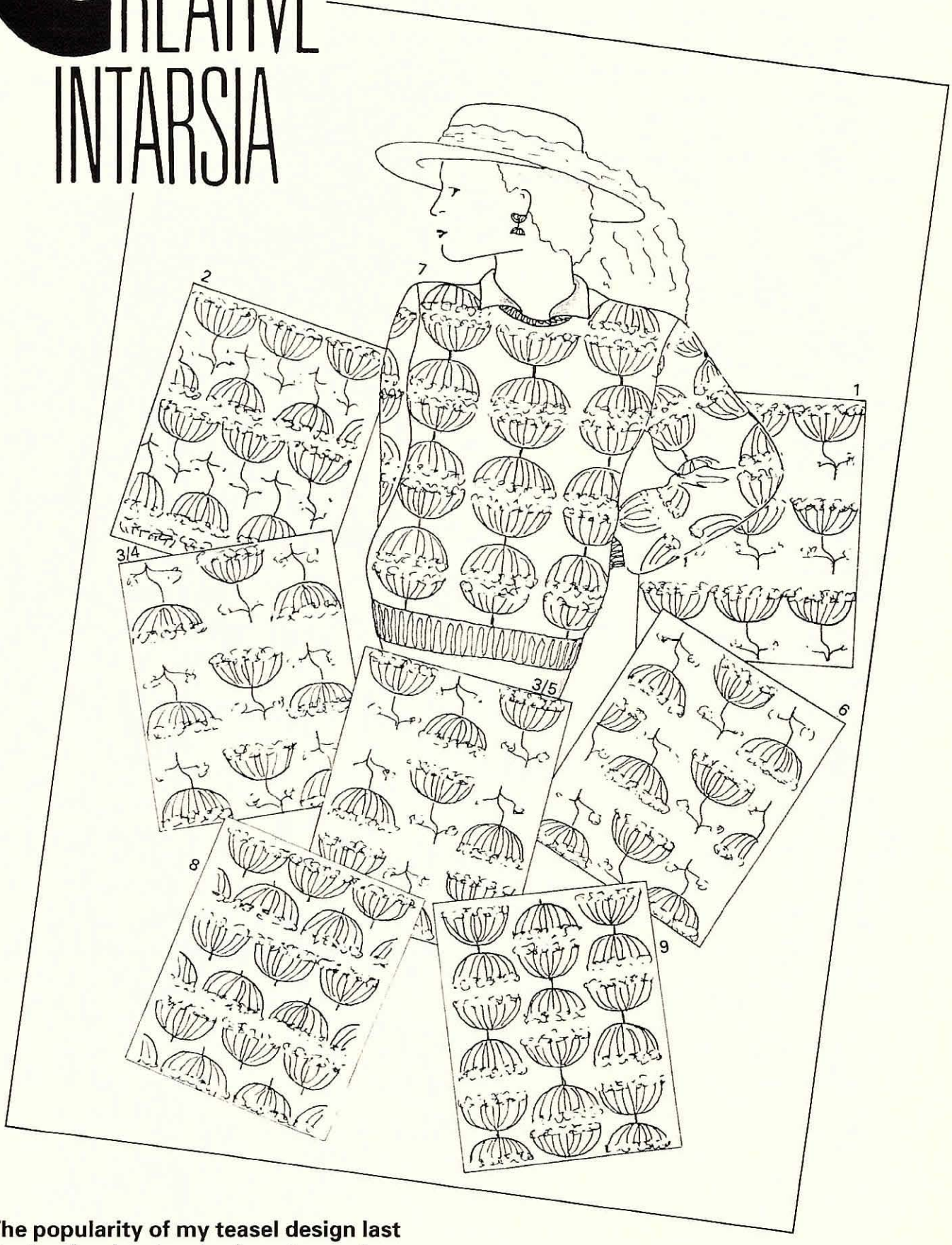


The popularity of my teasel design last September has inspired me to create another design based on a wild plant, the familiar cow-parsley. It has the same linear qualities as the teasel and lends itself to being used in a variety of ways.

Terry Armitstead

With the teasel design, I explored different ways of colouring in order to produce different effects; a natural setting, a misty morning, a stormy scene and a fantasy evening version. This time, I thought I would look at different ways of using the design as a pattern and found that once you start using it as more than a single motif, you come into the fascinating field of pattern arrangement. In the illustration, I have set out several different ways of arranging the motif, but I am sure that once you start thinking about it yourself, you'll discover many other ways.

Using the basic pattern block which is 50 stitches wide and 53 rows long, I have produced the following patterns.

1) This is a straightforward repeat of the motif along the row.

2) Because the head of the flower is wider than the stem, this leaves large plain spaces at the bottom of each row of flowers in version 1. One answer is to fill the gap with the same motif inverted. For a balanced look, start by knitting the flower head inverted (rows 53 to 31), then knit the stalks and side flowers alternately in upright and inverted rows and finally knit the flower heads upright to finish.

3) Another variation of version 1 is to repeat the 50 stitch blocks alternately upright and inverted along the row.

4) Version 3 can be knitted with subsequent rows of blocks either directly beneath the same ones or . . .

5) Beneath opposite ones or . . .

6) In brick wall formation, by beginning the next row of motifs 25 stitches to the right. The lines of motifs in version 1 can also be offset in this way.

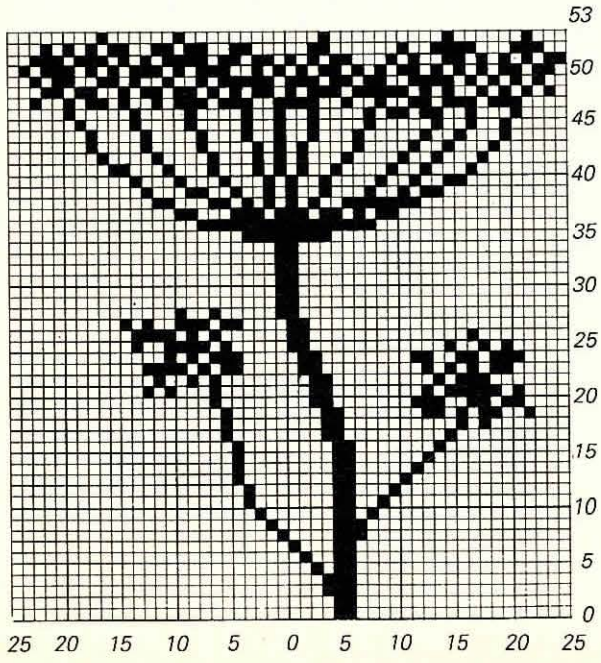
Now, by selecting the flower head only (rows 31 to 53), even more variations are possible:

7) Alternating rows of upright and inverted motifs.

8) Alternating rows of upright and inverted motifs, with every subsequent row moved 25 stitches to the right (brick wall formation).

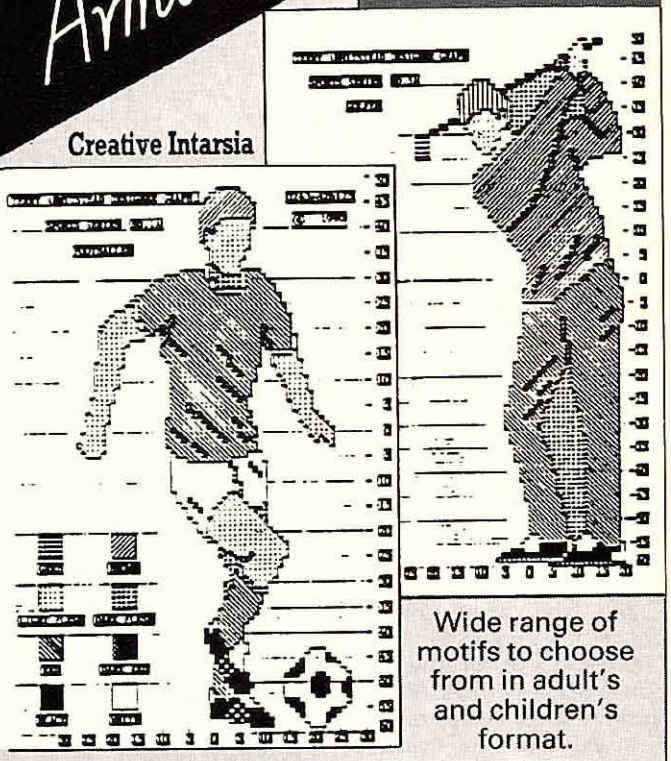
9) One row of alternating upright and inverted motifs, with the opposite motif on the next row.

With all these versions of the repeat block patterns, the number of plain rows knitted in between is up to you, but I suggest at least two or three rows to separate each band of pattern blocks, unless you want the overall effect to look even more abstract.



Terry Armitstead DESIGNS

Creative Intarsia



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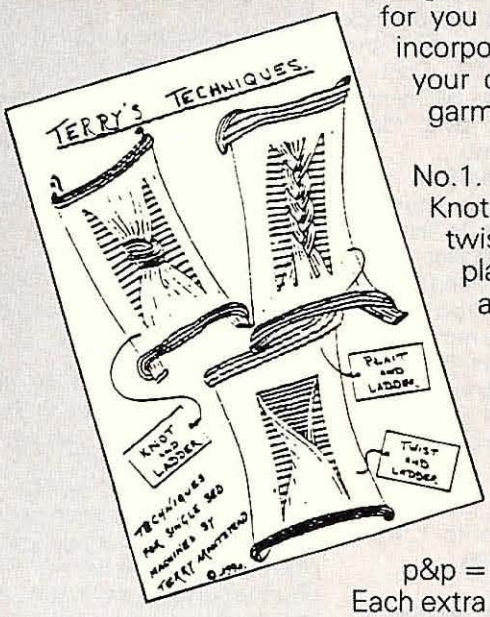

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5 IN THE PINK

Brighten up those 'grey' autumn days with a touch of bright pink mixed with graphite in this sweater for Duomatics. It has the edge on style with its unusual scalloped collar.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines with deco and E6000 machines.

MATERIALS

Bramwell's Duomagic.
1 x 500g cone in Dark Grey (MC).
1 x 500g cone in Royal Plumage (C).

GARMENT WEIGHT
Finished garment in first size weighs 390g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 9.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.
Actual size 102 [112, 122, 132] cm, 40 [44, 48, 52] in.
Length to shoulder 61 cm, 24 in.
Sleeve seam 44 cm, 17½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches (on each bed) to 24.5 cm and 100 rows to 12.5 cm, measured over pattern (see notes) (stitch size approximately 3/3).

For perfect results, please check your tension carefully.

KNITTING NOTES

Duo 80 – Use card 10 from basic set. Set lock on N/AX←, deco on ◒ 4 and stitch size to 3/3. (E6000 – Pattern 1132. Cast on 2 for back and front, cast on 4 for sleeves.)
COLOUR SEQUENCE
K 2 rows MC and 2 rows C.
Remember to put a pusher into the blocking rail for every stitch decreased and to bring a pusher into position for every stitch increased on front bed.
For the purpose of this pattern, RC refers to the RC on the lock, not on the console, unless otherwise stated.
A cut-and-sew neck is the easiest for this garment.

E6000		
Prog		ENT
Erase		ENT
Cast on	2 [4 for sleeves]	ENT
All St Patt		NO
St Patt A	1132	ENT
Alter		NO
Knit Tech	186	ENT
Enlarge Position		NO
Test		NO
All St Patt		ENT
Form		NO

Continue as usual.

BACK

Handle down. Orange strippers. Set up 106 [116, 126, 136] Ns on each bed at centre in WP for full needle rib (E6000 – cast on 2). Set lock on N/N and stitch size to 2/2. Using MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3/3, K 27 rows. Arrange pushers under every front bed N in WP. Put card holder in centre of needlebed. Insert card into card holder and set to 0. Programme card with deco and clip deco to lock (E6000 – Patt A). Set RC at 000. Set lock on N/AX←, deco on ◒ 4 and stitch size to 3/3. Cont in stripes of 2 rows MC and 2 rows C. K 280 rows. Place marker at each end.
SHAPE ARMHOLES
Remember to return pushers under empty Ns to blocking rail. Set RC at 000. Dec 1 st on each bed at each end of next and every foll 4th row until 86 [96, 106, 116] sts rem on each bed *. K 131 rows. RC shows 168. Place a marker at each side of centre 34 sts on front bed. Cast off loosely.

FRONT

Work as for back to *. K 59 rows. RC shows 96.
SHAPE NECK
Note number in window of card holder (E6000 – Note RC number on console). Using a length of MC, cast off centre 10 sts on each bed and return pushers under these Ns to blocking rail. Note position of Ns and pushers at left. Transfer sts at left on to decker combs and return pushers under these Ns to blocking rail. Cont on rem sts for first side. Set RC at 000. (Remember to return pushers to blocking rail when dec.) Dec 1 st on each bed at neck edge on every 4th row until 26 [31, 36, 41] sts rem on each bed. K 24 rows. RC shows 72. Cast off loosely. Return pushers to blocking rail. Arrange Ns at left as noted. Replace sts from decker combs on to Ns. Arrange pushers under every front bed N in WP. Turn card to noted number. Programme card with deco and clip deco to lock. (E6000 – Return to noted RC number on the console.) Set lock on N/AX←, deco on ◒ 4 and stitch size to 3/3. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle down. Orange strippers. Set up 53 Ns on each bed at centre in WP with extra N at left. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 1 (E6000 – cast on 4). Set lock on N/N and stitch size to 2/2. Using MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 2½/2½, K 40 rows. Push up empty Ns in between Ns on both beds to WP. 53 Ns on each bed. Set lock on CX/CX, K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. Arrange pushers under every front bed N in WP. Insert card into card holder and set to 0. Programme card with deco and clip deco to lock (E6000 – Patt A). Set RC at 000. Set lock on N/AX←, deco on ◒ 4 and stitch size to 3/3. Inc 1 st on each bed at right. 54 sts on each bed. Cont in stripes of 2 rows MC and 2 rows C. Shape sides by inc 1 st on each bed at each end of every 18th row until there are 86 sts on each bed. K 16 rows. RC shows 304. Place marker at each end.
SHAPE TOP
Remember to return pushers under empty Ns to blocking rail. Set RC at 000. Dec 1 st on each bed at each end of next and every foll 4th row until 66 sts rem on each bed. K 3 rows. RC shows 40. Cast off loosely.

NECKBAND

Handle down. Orange strippers. Set up 122 Ns on each bed at centre in WP for full

Skirt, FENN, WRIGHT & MANSON. Earrings, MARVELLA.

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5

DUOMATIC UPDATE

SOMETHING TO SUIT THE OCCASION

Many people seem to prefer casual clothes most of the time but every now and then an 'occasion' looms up. I usually have a quick look at the shops, exclaim at the prices and then it is back to the knitting machine to make a suit. This sounds rather grand but it is just a case of making a top or jacket (sometimes both) in a favourite style and then adding a skirt.

Hazel Duignan

There are lots of different styles of skirt which can be made on a knitting machine and the E6000 or Duo 80 is capable of knitting all the available styles. I am often told that 'you can't knit a sideways skirt on a double bed machine'. This is not true. It is as easy to knit a sideways skirt on the Duomatic as it is on any other machine. I own a Brother electronic and a Knitmaster 360 as well as my E6000 and it is as easy to knit a sideways skirt on one as on the others. The sideways skirt can vary in shape from straight to a full circle.

Another style is the A-line knitted in panels, usually four or six, from hem to waist or waist to hem. This is very easy to knit and looks fine as long as the long straight seams are neat but there's lots of sewing for this one.

Another easy-to-knit skirt is the shadow-pleated style. The colour changer on the Duomatic is a great help when knitting this very attractive skirt, which used to be such a nightmare to steam until the wonderful In-Ex kits came on to the market. I do not know who invented the In-Ex system but I am sure that knitters everywhere are grateful to him or her.

Finally we come to ribbed and pleated skirts and these are the ones I am going to tell you about this month. The Duomatic really comes into its own when knitting this type of skirt and, once you know how to knit and calculate your test piece, you will find them incredibly easy to knit.

I like to use a good quality, hard wearing yarn for skirts. Flat ribbed skirts such as the one I have used for this article should be able to be pressed. The ribbed and pleated skirts will need to be steamed. For the Artistic yarn I would pin out, steam well and then steam press. Two or three-ply pure wool knits well and for some stitch patterns four-ply wool can be used, wool mixtures such as Christiana's Braemar (used either double or treble stranded depending on the stitch formation) and finally all the pressable fancy yarns such as Hobby or Hobby and Silky together or Artistic. There are lots of similar yarns which can be used but the ones I have mentioned are easily available and they will give you an idea of the type of yarn to look for.

Next come the measurements which you will need – length from below the waistband to the hem edge and width round the widest part of your hips (no cheating here!). I usually add ten centimetres ease to the hip measurement. If you are slim and straight with no lumps or bumps then you can probably get away with five centimetres ease but I like to add the ten centimetres so that my skirts are comfortable to wear. If they are too small, knitted skirts cling and I just do not have the figure for 'cling' these days.

Here are the instructions for the test piece required for a skirt with a one by one rib basque. Not all skirts require a basque but it does reduce bulk and, if it is a short basque, it will be covered by the top of your suit. I have used Bramwell's Artistic yarn (see photograph A).

If you are knitting on an E6000 there is no need to use the electronics but if you prefer to do so, then use Cast on 2, Tech 117 for the first hundred rows with the needles set as diagram 1 and Tech 101 for the 1x1 rib.

Handle down. Orange strippers. Push up 50 needles on each bed for full needle rib. Set lock to N/N, stitch size $2\frac{1}{2}/2\frac{1}{2}$, knit 1 row. Set lock to CX/CX, stitch size $3\frac{1}{2}/3\frac{1}{2}$, knit 2 rows. Set lock to N/N, stitch size 4/4, knit 1 row. Reset RC at 000. Arrange needles as diagram 1. Black strippers. Set lock to N/CX, stitch size $4\frac{1}{2}/5\frac{1}{4}$, knit 25 rows. Reduce stitch size to $4\frac{1}{4}/5$, knit 25 rows. Reduce stitch size to $4/4\frac{3}{4}$, knit 25 rows. Mark row ends with contrast yarn. Reduce stitch size to $3\frac{3}{4}/4\frac{1}{2}$, knit 25 rows. Change to waste yarn (do not break main yarn). Knit a few rows. Handle up. Orange strippers. Transfer stitches to 1x1 rib. Main yarn. Set lock to N/N, stitch size $3\frac{3}{4}/3\frac{3}{4}$, knit 20 rows. Change to waste yarn. Knit a few rows. Transfer

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needle rib. Rack one full turn to the left. Set lock on N/N and stitch size to 3/3. Using MC, K 1 row. Rack one full turn to the right. K 1 row. Arrange pushers as in diagram 2. Set RC at 000. Set lock on BX/BX (E6000 – BX/LX) and stitch size to 3 1/4/3 1/4, K 11 rows. Set lock on N/N and stitch size to 3/3, K 10 rows. Set stitch size to 2 3/4/2 3/4, K 5 rows. Set stitch size to 2 1/2/2 1/2, K 5 rows. Transfer sts for 2x2 rib (2x1 N arrangement). Set lock on N/N and stitch size to 3/3, K 14 rows. Push up empty Ns in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 2 rows. Black strippers. K 4 rows. Set stitch size to 5/5, K 2 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

MAKING UP

Join right shoulder seam. If you have not already used the Passap method for joining the neckband, pin neckband to neck edge. Unravelling WY as required, backstitch through open loops of last row worked in MC on the right side, slip st rem loops on the inside. Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams. Fold neckband in half to right side.

DIAGRAM 1

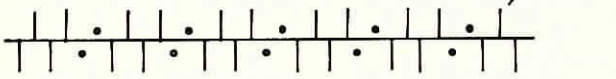
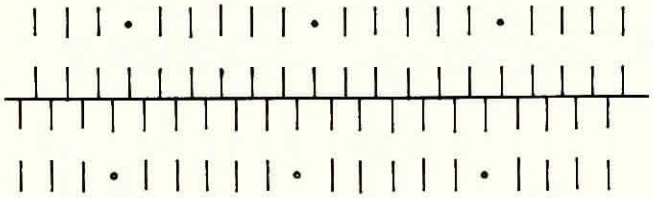
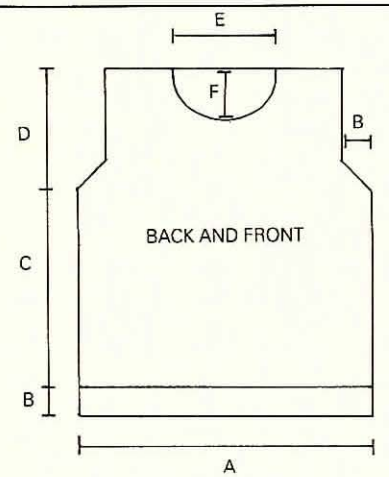


DIAGRAM 2





A = 51.5 (56.5, 61.5, 66.5) cm
B = 5 cm
C = 35 cm
D = 21 cm
E = 17 cm
F = 9 cm
G = 26 cm
H = 6 cm
I = 38 cm
J = 32 cm
K = 42 cm

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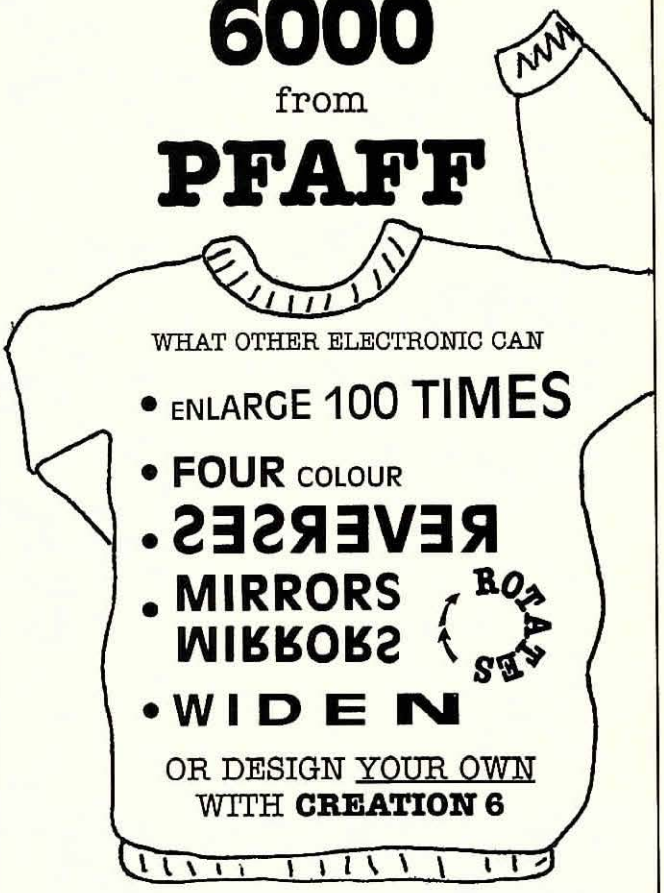

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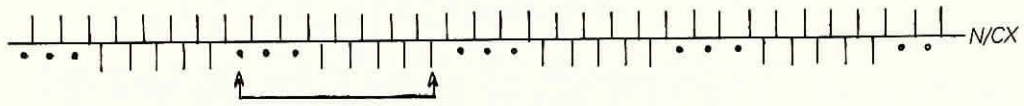


One complete pattern of 8 stitches

DIAGRAM 2

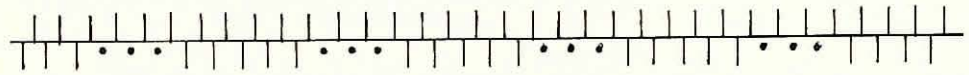
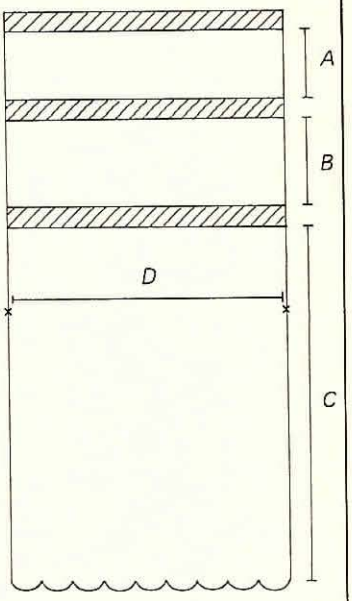


DIAGRAM 3



//////// = waste yarn

A = 3.5 cm
B = 4.5 cm
C = 19 cm
D = 14.9 cm

stitches from back bed on to the needles holding stitches on the front bed, so that you have two stitches on each alternate needle. It is easy to do this if you rack the handle by one complete turn so that the stitches on the back bed are directly behind the stitches on the front bed. Put all empty needles to non-working position. Black strippers. Set lock to GX/N, stitch size 5, knit 10 rows. Release from the machine using waste yarn. Pull work firmly lengthwise. Steam press the bottom 100 rows. Do not press the 1x1 rib but steam the top I•I section. When the swatch is cool and dry, measure it. Diagram 3 shows the measurements of my test piece.

To find the number of stitches to cast on, measure the swatch above the marked stitches on the top quarter of the main long-stitch section. The formula for calculating is as follows:- Number of stitches on test piece divided by measurement across test piece, multiplied by required measurement. The answer is the number of stitches required for the whole skirt. This answer will have to be modified so that it is divisible by eight, which is the number of stitches in each repeat of the rib. To calculate the length:- Number of rows knitted divided by length of test piece, multiplied by length required.

To calculate a skirt for a hip measurement of 106 centimetres including ease and measuring 71 centimetres from under the waistband, using the measurements from my test piece:-
50 ÷ 14.9 x 106 = 355.704. Round up to 356.
356 ÷ 8 = 44.5. The number of rib repeats must be in whole numbers, so I could knit either 44 or 45 repeats. I decided to knit the 44 repeats as I had been generous with the ease for the hips. 44 x 8 = 352. This means I would have to knit two panels each of 176 stitches plus 2 stitches for seams.

Now for the length. The top I•I section of ten centimetres measures 3.5 centimetres and this is for the waistband. For 2.5 centimetre elastic I would need 10 ÷ 3.5 x 5 = 14.28. So I would knit 14 rows of I•I.

The basque is to measure ten centimetres. The 20 rows of 1x1 rib measures 4.5 centimetres, so 20 ÷ 4.5 x 10 = 44.44, so I would knit 44 rows of 1x1 rib.

This leaves 61 centimetres of long-stitch rib to knit. So 100 ÷ 19 x 61 = 321.05 rows. Round this up to 322 and divide by four groups, one for each stitch size. This would give you 80.5, alter this to two groups of 81 rows and two of 80 rows. So my pattern would be:-

Cast on 178 stitches (knit 2 panels).
Knit 81 rows at stitch size 4 1/2/5 1/4.
Knit 81 rows at stitch size 4 1/4/5.
Knit 80 rows at stitch size 4/4 3/4.
Knit 80 rows at stitch size 3 3/4/4 1/2.
Transfer to 1x1 rib, knit 44 rows at stitch size 3 3/4/3 3/4.
Transfer to I•I, knit 14 rows at stitch size 5.
Either remove on to waste yarn or cast off loosely.
Pin out to size, steam to relax the yarn, then press. Sew side seams.
Turn waistband in half to inside, leaving a gap to thread elastic through.

This all sounds very complicated but the knitting is very simple and, as long as you have a calculator (the cheapest, simplest one will do), the number of stitches and rows is very easy to calculate.

It is essential that you think about the seams on a ribbed or pleated skirt. One of the rib sections will have to be split at the row ends so that the ribs match. It is usual to split the plain (as opposed to purl) stripe of the rib but most of the people I have taught seem to sew a neater seam on the purl stripe. Diagram 2 shows how to split the plain stripe. Try knitting a sample of each and sewing them up to see which you prefer.

The skirt knitted in the test piece is knitted in Bramwell's Artistic and makes a lightweight and comfortable skirt which looks quite 'dressy'.

Next month I will give you some more stitch patterns to knit into skirts, using the calculations as for this skirt.

Meanwhile, happy knitting.

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WORKSHOP E6000

MORE DIRECTIONAL CHANGES

The E6000 pattern program can turn your original design 'on its head'. Eileen chose a horse last month to demonstrate this and now puts it through a few more complicated manoeuvres.

Eileen Metcalf

Last month we looked at simple DIRECTION changes within the ALTER part of the program. These changes were:-

OPTION 1 E → ∃

OPTION 2 ш → m or w → m

OPTION 3 E → E∃

OPTION 4 ш → Ш or m / w

OPTION 5 E → m or m

OPTION 6 E → w or ш

OPTION 7 COL.REV

I have added these option numbers to pages 35 to 41 of my copy of the E6000 instruction manual, you may like to do the same.

Now we need to look at more involved direction changes using more than one of the options above. These are shown on pages 43 to 45 of the manual.

The pattern for the horse is number 1168 on page 1162 of the pattern book.

The horse faces the left and the original pattern is 22 stitches wide and 20 pattern rows or 80 knitting rows long. The horse pattern may be changed in many ways. You may like to photocopy the following diagrams and keep them in your instruction book. I have found that knitters are able to follow the direction changes with the horse whereas the curly pattern in the instruction book can be confusing.

Remember that once the direction has been changed the result becomes the new pattern. The next change will be to that new pattern and not the original one. When Options 5 or 6 are used then pattern stitches become pattern rows and pattern rows become pattern stitches.

A. Use Options 1 E → ∃

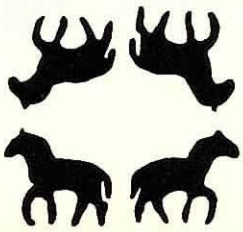
and 3 E → E∃

44 stitches, 20 pattern rows, 80 knitting rows.

B. Use Options 3 E → E∃

and 4 ш → Ш

44 stitches, 40 pattern rows, 80 knitting rows.

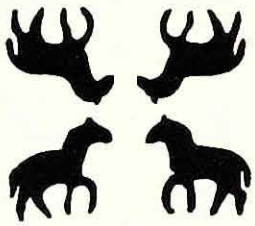


C. Use Options 1 E → ∃

3 E → E∃

and 4 ш → Ш

44 stitches, 40 pattern rows, 160 knitting rows.



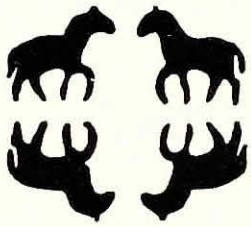
D. Use Options 1 E → ∃

2 ш → m

3 E → E∃

and 4 ш → Ш

44 stitches, 40 pattern rows, 160 knitting rows.



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E. Use Options 2 ⊔ → ⊓

3 E → E ∃

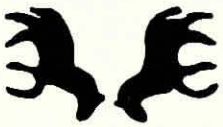
and 4 ⊔ → ⊟

44 stitches, 40 pattern rows, 160 knitting rows.

F. Use Options 4 ⊔ → ⊟

and 6 E → ⊔

40 stitches, 22 pattern rows, 88 knitting rows.



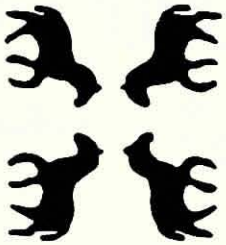
G. Use Options 1 E → ∃

3 E → E ∃

4 ⊔ → ⊟

and 6 E → ⊔

40 stitches, 44 pattern rows, 176 knitting rows.

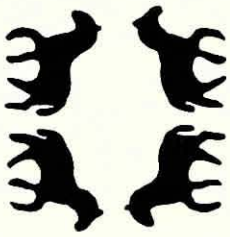


H. Use Options 3 E → E ∃

4 ⊔ → ⊟

and 6 E → ⊔

40 stitches, 44 pattern rows, 176 knitting rows.



I. Use Options 1 E → ∃

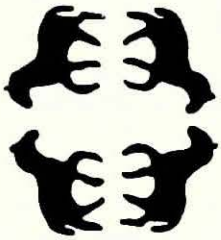
2 ⊔ → ⊓

3 E → E ∃

4 ⊔ → ⊟

and 6 E → ⊔

40 stitches, 44 pattern rows, 176 knitting rows.



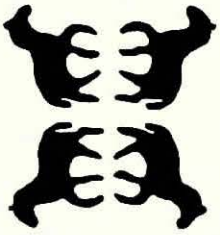
J. Use Options 2 ⊔ → ⊓

3 E → E ∃

4 ⊔ → ⊟

and 5 E → ⊓

40 stitches, 44 pattern rows, 176 knitting rows.



After the direction changes have been made the console will say DIRECT OK. You can say NO at this point. This will not take you back to the original pattern but the direction changes you have already made will be retained and any further changes will be made on the pattern you had made after the first set of changes. These extra changes involve advanced programming and will be examined at a later date.

There are many built in patterns which may be made more interesting by a change of direction. By studying pages 129, 130 and 131 in the pattern book you will discover many interesting variations. The numbers shown in brackets refer to the page numbers of the coloured illustrations. As an example look at the three samples on the left of page 46. The centre picture shows the original pattern, the top and bottom pictures show the pattern after direction changes have been made. I chose this design as an example, not because it is the most interesting, but for the simple reason that all the illustrations are on the same page.

Other patterns have the direction change samples scattered around the book. The ideal would have been to have, as well as the pattern book we are given, another one showing the graph pattern at the top of a page with all its variations including tuck, slip, lace, pin-tuck and jacquard on the same page. Many new possibilities would emerge. I can hear someone saying that knitters are never satisfied with what they have.

Next month we will look at ADD, which is still within the ALTER part of the program.

The Woolleys

by Doug Baker

CLUB SPEAKERS — *continued*

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BUYING A KNITTING MACHINE

Whether you're buying your first machine or replacing one model with another, the choice is always difficult. This month, Diane tackles the problem of how to select the right machine and reviews the current Brother models.

Diane Bennett

THE 'NEW' KNITTER

The most important point to consider when choosing a knitting machine is whether it will suit the type of knitting that you want to do. For the experienced knitter, this is not usually a problem – we have usually already decided to 'go electronic' or 'try a chunky' before looking at the machines which are available. However, the new knitter usually knows very little about what a knitting machine can do. For example, many hand knitters want to knit thicker yarns and choose a chunky machine, only to discover later that these machines do have some limitations. The ideal solution for the beginner is to join a club or class **before** buying a machine. This makes it possible to see what others are knitting and what a machine can do before making that vital decision.

There is an argument for considering a second-hand machine, with a view to changing it later for the right new model, but of course this depends on having someone who can recommend or check the machine before purchase. Remember that new machines lose part of their value as soon as they are used, second-hand machines usually retain their value. Changing to another model within a few months is much less costly if the original machine was second-hand.

MAKING A CHOICE

The most important point to consider when choosing a machine is the type of machine, which usually also affects the cost and the thickness of yarn which can be knitted.

Brother now make two different types of machine, punchcard and electronic. The two punchcard models are both limited to 24-stitch repeats and knitting a new design requires the punching of a card. When using an electronic machine, only one repeat of the pattern needs to be entered.

The type of yarn which can be knitted depends on the gauge of the machine – standard, which is 4.5 millimetre gauge, or chunky, which is 9 millimetre gauge. A standard machine will knit any yarn from fine two-ply to fine double knit. Thicker fabrics can be knitted by using an all-over tuck design or by weaving a thicker yarn on to a three or four-ply backing. Chunky machines will knit yarn from double knit to chunky, including a wide range of fancy yarns. This makes it possible to knit heavyweight garments, but it is not possible to knit finer yarns for suits and dresses.

PUNCHCARD MACHINES

THE BROTHER KH-864

GAUGE – 4.5 millimetre standard gauge.

NEEDLES – 200, making it possible to knit very large sizes with finer yarns.

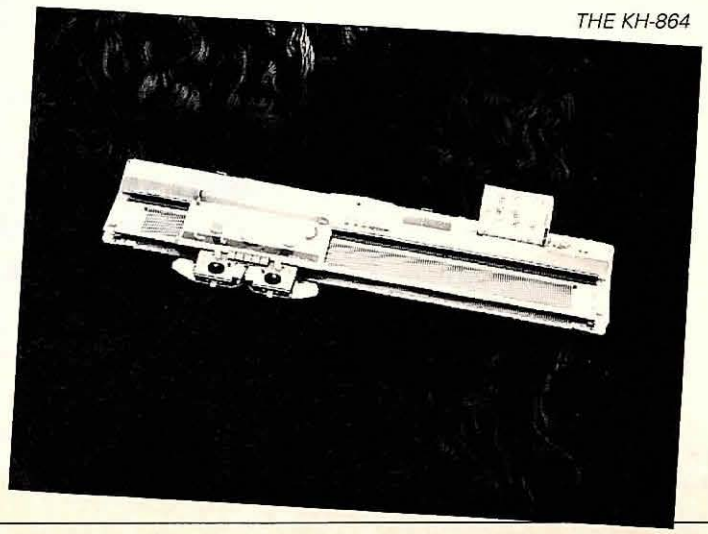
PATTERNING – 24-stitch punchcard.

STITCH PATTERNS – Fair Isle, tuck, slip, weaving, plating (using the plating feeder which is provided). Lace, fine lace, woven lace and tuck and lace can be knitted using the lace carriage which is an optional extra.

The KH-864 has single motif cams, which makes it possible to knit one or more motifs in Fair Isle and other stitch patterns.

ATTACHMENTS – to knit ribs for welts and bands, the KR850 ribber or KG95 garter carriage can be used. When using the KR850 ribber it is also possible to knit a variety of ribbed stitch patterns, while the addition of the KRC900 Double Bed Colour Changer also makes it possible to knit jacquard. The garter carriage, for which the machine has built-in rails, can also be used for garter stitch patterns, which combine purl and plain stitches in the same row.

THE KH-864



Other attachments which are available are the KHC820 Colour Changer for use when knitting single bed fabrics, the KL116 KnitLeader for garment shaping, the KA8210 Intarsia Carriage, the KA8300 Transfer Carriage to transfer stitches from ribber to main bed, the KE100 motor and the cast-off linker.

THE KH-260

GAUGE – 9 millimetre.

NEEDLES – 114 needles, which because of the types of yarn used with this type of machine makes it possible to knit large sizes, especially with chunky yarns.

PATTERNING – 24-stitch punchcard.

STITCH PATTERNS – Fair Isle, tuck, slip, weaving, thread lace – which can be knitted with two or three-ply as the fine yarn, creating very unusual effects.

ATTACHMENTS – the KR260 ribber can be used to knit ribbed welts and bands and for a variety of ribbed stitch patterns, including tuck ribs and English rib. The addition of the KRC900 Double Bed Colour Changer makes it possible to knit jacquard, preferably using the finer yarns such as double knitting. Also available are the KL116 KnitLeader and the KA2600 Intarsia Carriage – chunky machines are ideal for intarsia because of the relatively small number of stitches and rows.

Many experienced knitters use both a chunky and standard gauge machine and the fact that the same model of double bed colour changer and KnitLeader can be used with both machines is an advantage.

ELECTRONIC MACHINES

THE KH-900

GAUGE – 4.5 millimetre.

NEEDLES – 200.

PATTERNING – electronic, any pattern repeat up to 24-stitches can be used. The machine has 50 built-in patterns and an additional cartridge, containing the designs from Punchcard Book Vol. 5, is available and can be used without the PPD. When entering your own designs, the input system is used and one repeat is entered.

VARIATIONS – when using a suitable design, any combination of variations can be used by pressing the appropriate button:

1. Reverse direction.
2. Double length.
3. Turn pattern upside down.
4. Negative – which is useful for knitting Fair Isle with the single bed colour changer and for speedy entry of tuck and slip stitch patterns.
5. Convert a Fair Isle pattern to jacquard for knitting with the double bed colour changer.

STITCH PATTERNS – Fair Isle, tuck, slip, weaving, thread lace, plating. Lace, fine lace and other variations can be knitted with the optional lace carriage.

ATTACHMENTS – same as for the KH-864. The PPD120 is also available. This makes it possible to design patterns on a television screen and to use 24-stitch sections of the 843 patterns which are built in to the PPD120.

This machine is a budget electronic, ideally suited to the new knitter or to those wishing to use the facilities of an electronic machine but who do not want to knit large designs.

THE KH-940

GAUGE – 4.5 millimetres.
NEEDLES – 200.

STITCH PATTERNS – Fair Isle, tuck, slip, weaving, plating, lace, fine lace, intarsia. The 555 Stitchworld patterns are built into the machine and extra designs up to 200 stitches wide can be entered using the input system.

VARIATIONS – the seven buttons can be used to turn patterns to face the other direction, upside down, double the length and width, mirror image, knit negative and convert for jacquard.

ATTACHMENTS – as for the KH-864, but no intarsia carriage is required as this is built in. The PPD110 or 120 can be used, making it possible to adapt the Stitchworld patterns and design your own patterns on the television screen. It is also possible to connect the machine to a suitable computer for use with DesignaKnit, System 90 and the Bit Knitter.

This machine has an easy-to-follow programming system, ideal for the knitter who wants the facilities of an electronic machine with simple programming or who is planning to use it with the PPD or a computer system.

THE KH-965

GAUGE – 4.5 millimetre.
NEEDLES – 200.

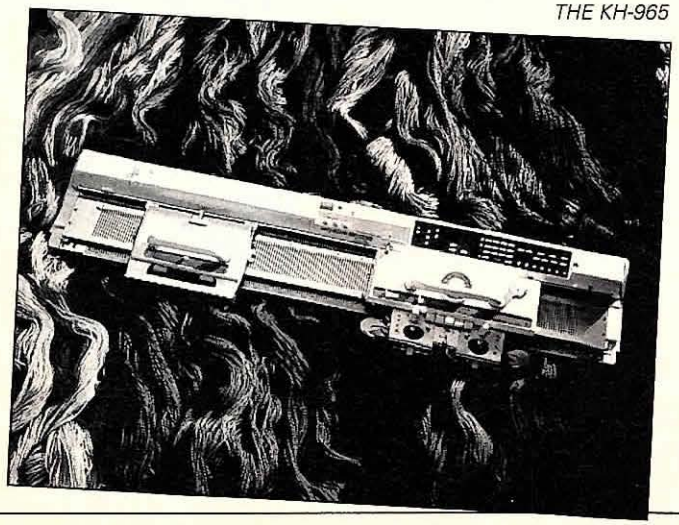
STITCH PATTERNS – Fair Isle, tuck, slip, weaving, thread lace, intarsia, lace and fine lace. The machine has 615 built-in patterns and the input system can be used to enter a pattern. It is also possible to enter a pattern for three-colour-in-a-row knitting.

VARIATIONS – the variation buttons can be used to reverse the direction of any combination of up to nine motifs, rotate patterns through 90 degrees, double length and width, reflect and turn patterns upside down, make a pattern negative and convert a pattern for jacquard.

ATTACHMENTS – as for the KH-864, but no intarsia carriage is required. The double bed colour changer makes it possible to knit not only jacquard but also three-colour-in-a-row designs, including those which are built in and those which are entered via the special mode of the input system. The PPD can be used for designing patterns on a television screen.

This is a very powerful electronic machine, offering a very wide range of facilities. It is, for example, possible to programme up to nine different motifs across the knitting and reverse any combination of these! The new cartridge loading system has limited the use of this machine with computers and knitwear design software, but a link is now available for DesignaKnit and links for the other systems are likely to become available.

THE KH-965



THE KH-270

GAUGE – 9 millimetre.
NEEDLES – 112.

PATTERNING – electronic patterning up to 112 stitches wide. The machine has 288 built-in patterns and extra patterns can be entered using the input system.

STITCH PATTERNS – Fair Isle, tuck, slip, weaving, threaded lace.

VARIATIONS – as for the KH-940.

ATTACHMENTS – as for the KH-260, with the addition of the PPD120 for designing on the television screen. Computer systems can be used if a suitable link is available (currently DesignaKnit links to the KH270).

I hope that this brief review of the Brother knitting machines may be helpful to any of my readers who are thinking of buying a machine. Don't forget that a machine is only useful if you know how to operate it. Your local dealer will be able to demonstrate the machines and provide help and information after you have bought it. Readers abroad should check availability of models – the machines described here are available in the UK, other similar models may be available in other countries.

If you have, or are thinking of buying a Brother electronic machine, don't forget Diane's 'User's Guides' which cover the programming and much more and are available for the KH900, 950/950i, 930/940/270 and 965 machines. Cassette tapes, which cover the programming in detail, are available for the 910, 950/950i and 965. The books are £5.95 from your local dealer, £6.20 by post and the tapes are £5.25 (£5.35 by post) or £15.50 for the set of 3. Order by post from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. Overseas readers can order using a credit card – please state air or surface mail when ordering.

DIANE BENNETT

Books, Tapes and Video

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Single bed fabrics and garment designs for all Japanese machines
THE DESIGNAKNIT USER'S GUIDE
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All you need to know about Brother electronics, DesignaKnit & PDD – for beginners and experienced users
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ALPHABETS & NUMBERS. 18 styles. This great variety of alphabet and number styles will enable you to personalise sweaters for clubs, schools and charities, or to put your own special slogan on knitwear. **£3.99**

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COUNTRYSCENE ELECRONIC. 14 large designs. Includes owl, rabbit, fox, pony, badger, birds, butterflies, ladybirds, daisies etc. **£3.99**

SPORT ELECTRONIC. 15 popular sports. Includes golf, football, fishing, tennis, showjumping, cricket, karate, motor racing, motor cycling, running, windsurfing and American football. **£3.99**

Discs for Brother 940 and 950i machines are available for use with each of the coloured books listed above. **£9.95 each**

Black and white books. 24 stitch punchcard graphs only

TEDDY BEARS. 20 designs. Includes bears fishing, skating, cooking, eating, juggling, reading, blowing bubbles, playing football, etc. **£2.65**

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PLEASE NOTE any of Wendy's books not listed are now sold out.

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DEAR brother®

In this new series Technical Advisor, Janet Cooke, answers some more letters from Brother owners. Do you already have all the answers or do you too need Janet's help with a problem of your own? She'll be happy to advise you if you write to her at the address in the 'Brotherly Advice' box below.

Janet Cooke

CASTING ON

I have just bought a KH260 with ribber from a friend and find I cannot get a really decent cast on with the ribber! I have not had this problem before, but this machine does not give me a really good firm edge! Can you give me any tips?

Also, I need a really good book on your machine as the instruction books are not easy to follow! Can you recommend any, please?

To achieve a good cast on edge with your ribber:

a. Cast on zig-zag row and hang comb.

b. Disconnect ribber carriage, take it across and back to drop stitches from ribber.

c. Start again by doing another cast on row.

d. Complete rib by doing circular rows and required number of rib rows.

When removed from the machine, the edge will be wavy. Looking at the cast on edge, at one side will be a tail of yarn, at the opposite a loop. Pull the loop through and the edge will be straight.

With regard to books, Diane Bennett has written a good book called *Chunky Knitting* which contains plenty of useful information. If you can't find this at your local stockist, you can order direct from Diane. Her address is 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.

FOR THE KH710

I own a Brother KH710 but find it very difficult to obtain any lace or Fair Isle patterns for this machine. Can you tell me if any still exist?

There are patterns still available for your KH710 machine which you should be able to purchase from your local Brother stockist. They are titled: *The Brother Collection, The Brother Beginners Collection* and *The Baby Collection.*

VIDEO

I have had my Brother Home Knitter KX390 for some time and as yet have never been able to use it properly. Do you have any information that might help me?

We do have a tuition video for the KX395 machine which may be useful to you. The KX395 is the same machine as the KX390 with the addition of an intarsia setting.

The video costs £10.50 and you can buy it direct from Jones+Brother, Shepley Street, Audenshaw, Manchester M34 5JD.

TUCK STITCH

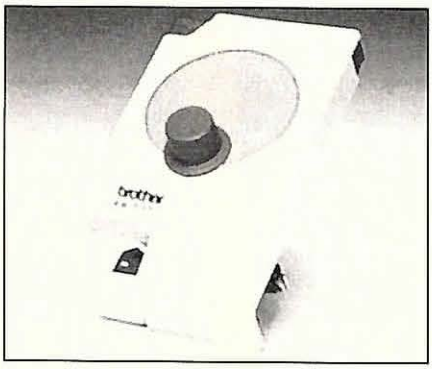
I have a KH950 and when I try to knit tuck stitch with a mylar sheet I have marked out myself, I find that the yarn loops across the needlebed. Can you tell me where I am going wrong?

If, when marking your mylar sheet for a tuck pattern, you follow a punchcard which is mostly holes because the needles tuck on the blanks, you will not need to use your number 6 variation switch.

This switch should only be used if instead of marking the holes on your mylar sheet, you mark the blanks, then the switch would tell the machine to reverse your needle selection. This way it would select all the non-tucking needles, the needles which are going to tuck will stay back in 3 position.

I think this is where your problem lies so, when you are using the Magic Cable designs, please check whether the design you are copying was originally meant for punchcard machines, in which case you will not need to use your variation switch.

LUCKY DIP



The Brother 'bran tub' holds a super accessory this time – an indispensable linker worth £93.

The KA8310 is truly labour saving and will give a neat finish to your knitting whether you need a cast off edge or a smooth seam. Take a look at one at your nearest Brother stockist but first, try a lucky dip!

Write your name and address on a postcard, with the issue month (in this case SEPT) in the top lefthand corner and send it to Lucky Dip, MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW. Cards must all arrive by the closing date, September 30th and the first one out of the bag, wins.

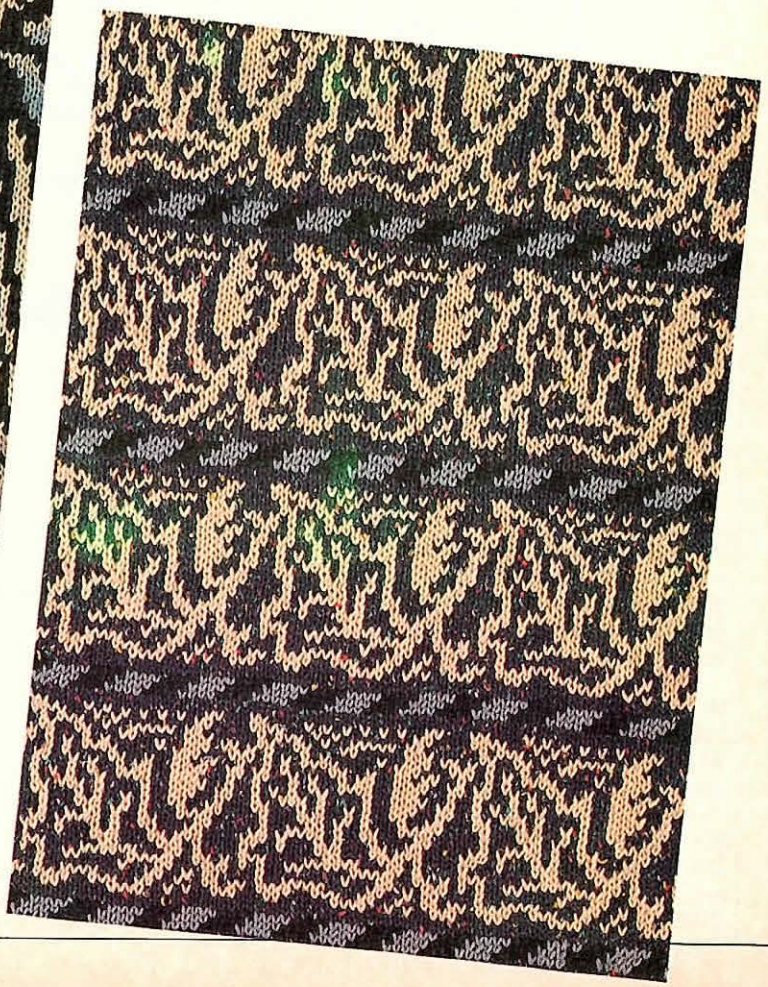
BROTHERLY ADVICE

Problems with your Brother? (A great many 'sisters' will doubtless be nodding their heads in agreement here!)

Then did you know that Brother run their own helpline for customers and welcome any opportunity to help solve any knitting machine problems?

If you have a query regarding your Brother machine, then you can write direct to Janet Cooke at Jones+Brother, Domestic Division, Shepley Street, Audenshaw, Manchester M34 5JD.

Inis Bishoff '93



INSPIRATIONS

THROUGH THE AGES

THE 19th CENTURY

Iris moves on 'through the ages' to the very decorative days of the Victorian era and takes her theme from nature, as did so many of the designers at that time.

Iris Bishop

During the second half of the 19th century there was a new era of creativity and appreciation of the decorative arts. The 'Arts and Crafts' movement included famous artists like William Morris, whose designs remain popular to this day. Natural forms were a big source of inspiration and were used to create repetitive patterns and abstract designs. I have taken this same inspiration for my designs this month.

YARNS AND COLOURS

Because of the 'natural' nature of much of their inspiration, artists mostly used muted colours of the kind seen in tapestries. For the 'floral fabric' design I have chosen a dark green chenille for the main colour as this gives a rich, luxurious, look and feel, with pastel green/beige for the contrast. I have also used a small amount of fabric paint to bring out the 'flowers', but this is optional.

The 'leaf' border can be knitted in a number of colourings – natural or purely decorative. For the main colour, I have used a petrol blue flecked yarn for texture with a smooth beige yarn for contrast. The small chevron border, between repeats, is knitted in blue and dark green chenille.

FLORAL FABRIC DESIGN

Use this as a straightforward Fair Isle design, with pastel green in feeder 1 and dark green in feeder 2. If you are 'fabric painting' the flowers, as illustrated, use a very dilute solution and 'fade' the colours at the top of the flowers for a soft, subtle effect.

LEAF BORDER DESIGN

This design works well as a single border and is also useful for sideways-knitted garments. To use the design as a repeating pattern (as illustrated), knit as follows:

Knit welts and so on in petrol blue, green, or other main colour. Knit 2 rows plain in main colour. Starting at row 1 of card, knit as follows:

*Rows 1-3 = blue in feeder 1, dark green in feeder 2.

Rows 4-5 = main colour knits in feeder 1 only.

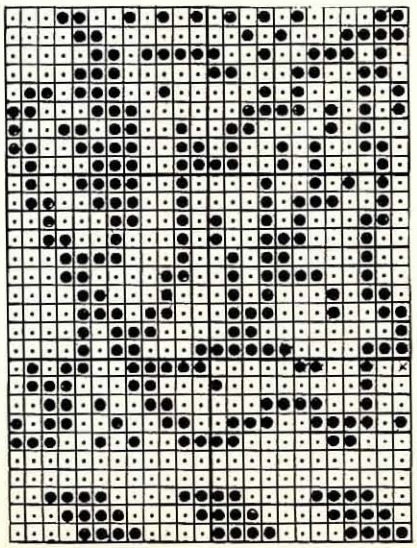
Rows 6-29 = main colour in feeder 1, beige in feeder 2.

Turn card back to row 1 and lock.

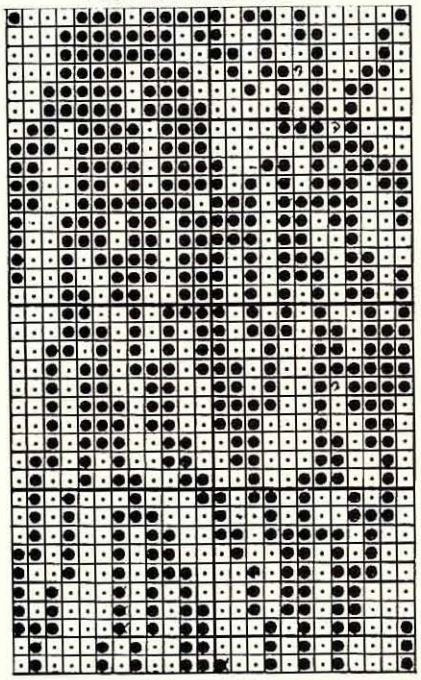
Knit 2 plain rows in main colour. Release card and repeat from *.

NOTE: If you are using this design as a 'single border', knit rows 1-29 once then repeat rows 1-5 only. Continue in plain knitting.

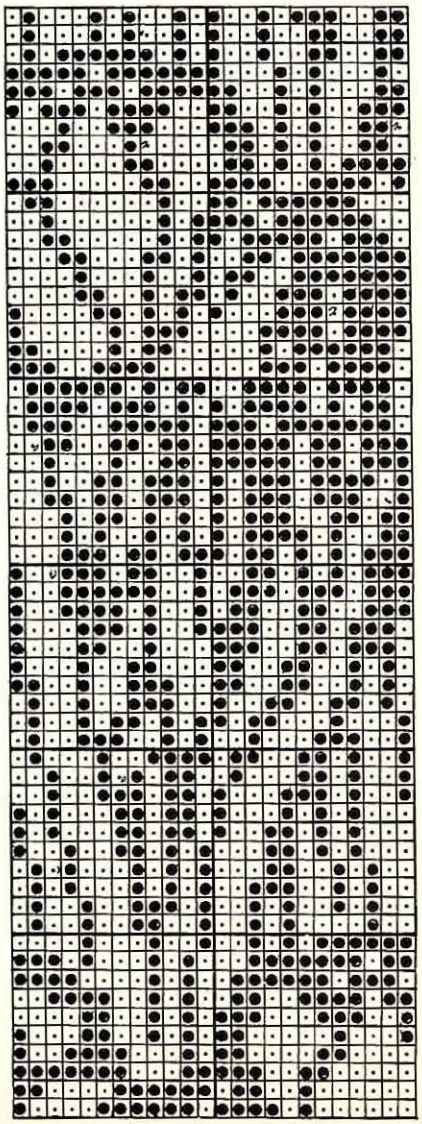
LEAF BORDER DESIGN



FLORAL FABRIC DESIGN



Join so that design is continuous.



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BACK ISSUES

We still have some back issues of the magazine for readers who may have missed one or more copies but if the issue you want is not listed below, we regret it is now out of print.

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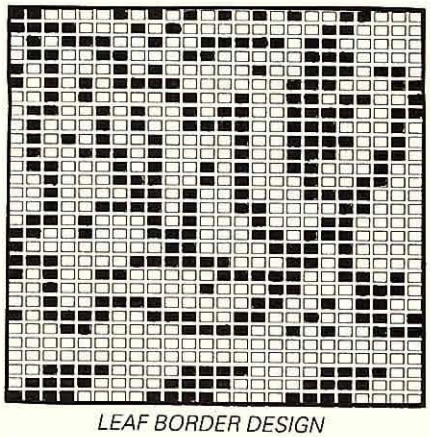
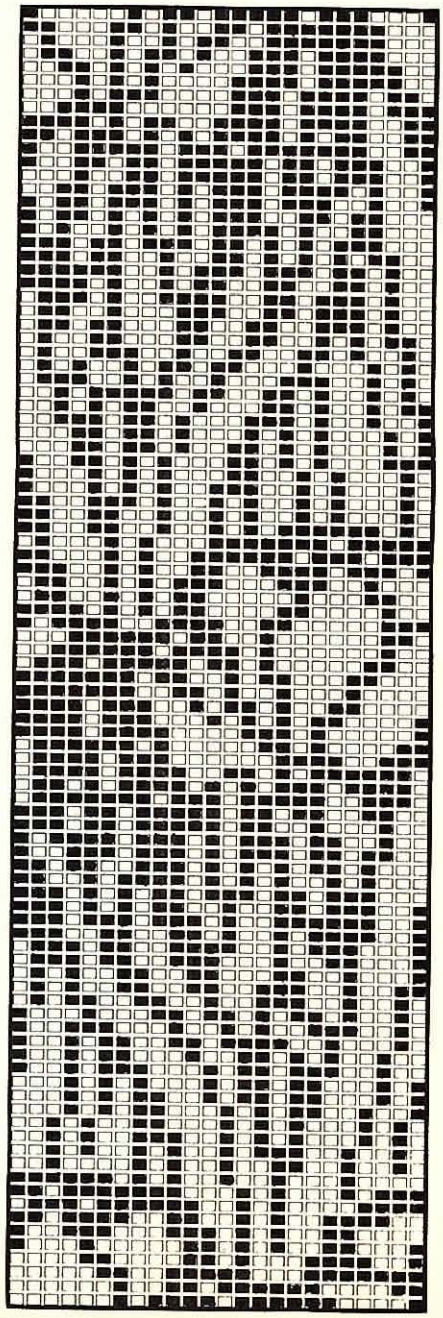
THE 19th CENTURY



LEAF BORDER DESIGN

FLORAL FABRIC DESIGN



COMPETITION APRIL RESULT

ALL THE TRIMMINGS!

It's 'just the job' for any hard-pressed wardrobe mistress – a superb OmniStitch machine which makes decorating all those pantomime costumes child's play! Our April competition winner, Marie Mackenzie of Broadmayne in Dorset needed no prompting when told she'd won – 'Just what I wanted,' she enthused.

If ever there was the proverbial 'stitch in time', this has got to be it! For Marie Mackenzie, wardrobe mistress of a Dorset village amateur dramatic society, her superb prize of an Omni-Stitch will come in very handy for trimming and decorating all the costumes for the group's next panto.

This year's production of Aladdin really had to be scene to be believed – with seven scary spiders clothed from head to foot in black wool, with balaclavas, leotards and tights – and padded cushions on their backs!

All these were courtesy of the nimble fingers of wardrobe mistress Marie, together with all the other costumes for the production. A hard act to follow? Maybe – but Marie already has designs on an even more stunning production this time round. With a little bit of help from her new OmniStitch, Marie will soon have the whole cast in stitches – beautiful, decorative, elaborate stitches guaranteed to leave the audience spellbound!

Marie is also a keen machine knitter – 'I have a Knitmaster 560 and a Jones 620 Chunky taking up most of my bedroom,' she told *MKM* with a grin. She used to live in West Drayton and was introduced to machine knitting by Rosemary Sheath of Knitcraft. 'I attended Rosemary's evening classes and read lots of books,' Marie went on. When she moved down to Dorset in 1989, Marie was determined to continue with her machine knitting and soon found a useful outlet for her talents in the thriving village amateur dramatic society, The Broadmayne Players.

She admits to entering competitions 'when there's something I really want to win' – and ours was the second competition she'd entered to win an OmniStitch. 'I really liked the idea of this wonderful little machine – it seemed to have so much potential,' she says. It could be that Dorset will have the best-dressed pantomime characters in the south this festive season . . .

OmniStitch®

The OmniStitch can transform the simplest trimming into beautiful texture and can be used to decorate almost any textile surface.

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Further information about the remarkable OmniStitch can be obtained from JCS Industrial Sewing Machines, 50/52 Stapleton Road, St Philips, Bristol BS5 0RA. Please send an sae.

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SILVER SCENE

INTARSIA KNITTING

Liz continues her explanation of the electronic intarsia carriage.

Liz Norton

Last month I wrote about the electronic intarsia carriage (AG50), which is suitable for standard gauge electronic machines. It connects to the patterning mechanism of the machine, or the EC-1 Pattern Controller and selects needles to the intarsia (upper working) position in groups depending on the colour they're to be knitted in. It has five different methods of doing this.

For methods one and two, the design is programmed into the Design Controller (PE-1) using the multi-coloured slip stitch (multi-coloured jacquard) programme. I wrote about methods one and two in detail in last month's Silver Scene. This month, I'm writing about methods three and four. (Method five is the same as using a non-electronic intarsia carriage.)

For methods three and four, the pattern is programmed using a mylar sheet. The Design Controller is not required as it is for methods one and two and so these methods can be used on any standard gauge electronic machine.

Designs are supplied with the carriage and Figure 1 shows the design to be knitted using method three. Method three is actually subdivided into two different methods, A and B, but they are only slightly different to each other.

Figure 1 shows a design which is fairly simple and the different areas of the design are outlined by a single stitch. This would seem to be an essential feature for a design to be knitted by this method. The No.1 right-hand light must be on. When the intarsia carriage is passed across (with the mylar sheet in the reader), the needles selected by the blanks are moved to the intarsia position and the needles selected by the marked squares remain in the working position. However, all the needles are knitted on every row. (This is different to methods one and two where you knit only the selected needles.) The non-selected needles (which are the outline needles) in effect mark the limits of the blocks of different colours.

You need to know which colour each block of selected needles is to be knitted in. The yarns (a different ball for each block of needles) are laid across the needles by hand, including the non-selected needles which take the outline colour. The non-selected needles are actually knitted by hand and left in the non-selected (B) position. On the first row, when laying the yarn on the needles in the selected position, the first needle of each group is knitted back to the non-selected position. This anchors the yarn and stops it slipping off the needle.

As for all intarsia, the yarns must be laid on starting at the side nearest the carriage.

After the first row, the yarns have to be wrapped around each other where you change from one yarn to the next. Again, start laying the yarns at the side nearest the carriage and lay them on in order across the bed. (Don't, for example, knit all the outline stitches first and then go back to do the rest.) As you change from one yarn to the next, bring the second yarn from behind the first. (If you're familiar with the non-electronic intarsia carriage, it's the same as wrapping the yarns when knitting with that.) The non-selected needles, after the yarn has been laid on, are pushed back towards the non-selected position, far enough for the latch to close, but not far enough to knit the stitch.

I found this method easy to do. When I started, I needed to look at the mylar sheet to see what colour each block of needles was to be knitted in. I did this by turning on the inspection light and rolling the mylar sheet back one row. (At the end of a row, the mylar sheet has already moved on and been scanned ready for the next row; so to see the row I was working on, I had to roll it back one row.) Having looked at the mylar sheet, I had to remember to return it to the correct row and turn the inspection light off. Knowing my ability to forget details like returning the mylar sheet to the correct row(!) I would, if I were knitting a garment using this method, make a photocopy of the mylar sheet and keep that by me for reference.

As I've said, this method is subdivided into two methods, A and B. The method I've just described, where the outline stitches have their own colour, is method A. For method B, the outline stitches are knitted in the same colour as one of the adjacent blocks. (You have to decide which block the outline stitch belongs to.) In this case, the non-selected needles are simply marking the edge of a block.

Method four is knitted using a mylar sheet and the jacquard switch (though you don't need a ribber as you do when knitting double jacquard). The pattern is drawn on the mylar sheet just as it is for single bed Fair Isle (Figure 2). When the jacquard switch is on, the needles for the background and pattern colours are selected on separate rows and the

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FIGURE 2

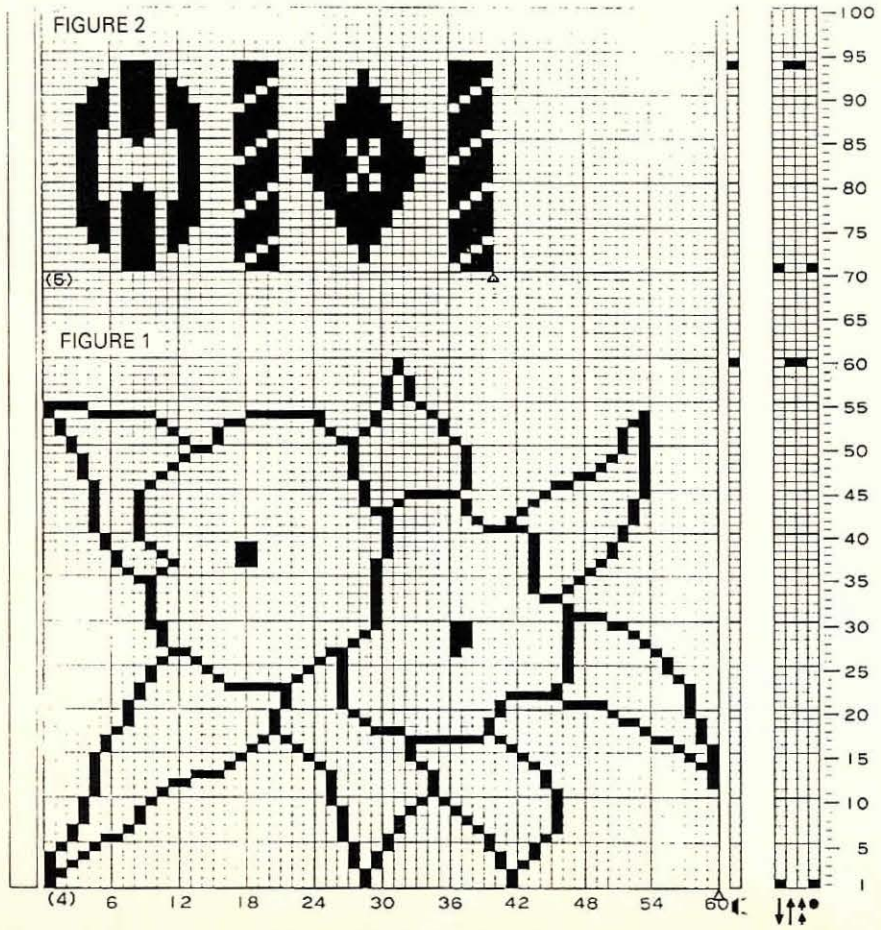

FIGURE 1

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yarns laid in on separate rows, in the same way as for method one (see last month's Silver Scene). However, the needles are **not** selected in the order background-pattern-background-pattern on alternating rows.

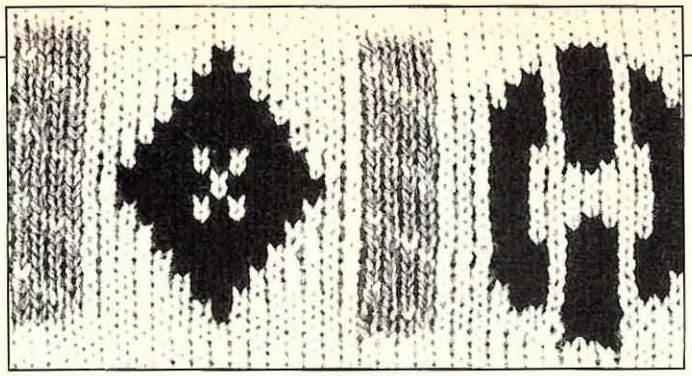
If you have ever knitted double jacquard, you will know that the order of knitting is row 1, background; row 2, pattern; row 3, pattern; row 4, background and so on. This is how the No.6 switch functions so, when you use this method, you lay the yarns on the selected needles in the same order, row by row, as you use for the background and pattern yarns when knitting double jacquard. However, when knitting double jacquard using the No.6 switch, the number of colours in a row is limited to two.

With the AG50 you can use more than two colours for the pattern rows (and presumably the background rows if you wish). You will need to decide which block of selected needles is knitted in which colour, so it is sensible to choose a pattern where the different blocks of colour are separated and easy to identify. Again, I think it would be helpful to have a photocopy of the mylar sheet for reference while knitting.

I used three colours for the swatch in Figure 3, though I could have used more if I'd wished and, since all the pattern colours are knitted on the same row, you don't have to arrange to have an odd number of colours as you do for methods one and two (see last month's article).

When knitting this swatch, I decided short floats were acceptable, so I only used one or two balls of yarn for the background colour. I used one ball at the start and finish of the pattern repeat and two balls where crossing the wider part of the diamond shape would have meant a long float. If I'd had more stitches on and therefore more than one diamond, I would have needed more balls of background yarn at this point. Similarly, I used one ball of pattern colour for most of the oval pattern, but two where there were seven background stitches in the centre of it.

For these types of pattern you need to familiarise yourself with methods one and two for laying in the yarns and use whichever method is appropriate to the design (and this may mean a mixture of the methods).



Swatch knitted in three colours using pattern in Figure 2 and method four

FIGURE 3

With both methods three and four there are no complications when knitting a motif (as there is for methods one and two – see last month's article). Simply position the point cams to mark the edge of the pattern as usual.

With the AG50 intarsia carriage you have a choice of methods for knitting intarsia and the choice depends on the style of the design and whether you have a Design Controller (PE-1) or not.

I think it would be very good for knitting relatively simple designs. I'm not sure how I would get on programming a very complex design (those that are more like an oil painting than knitting). Maybe one could use a combination of methods. Using methods one and two for the simpler areas and maybe even use method five (the non-electronic method) for the very complicated areas. If any of you have knitted a complex design using the AG50 please write in and share your experience with us.

As with any intarsia carriage, when you knit a garment your tension (stitches and rows per ten centimetres) in the area of the intarsia design must match the tension of the rest of the garment. The AG50 can knit stocking stitch with the yarn threaded through the yarn mast just as the main carriage does. However, even though you can use the same carriage for both the plain and patterned areas of the garment, it doesn't mean that the stitch and row tensions will automatically match. In the patterned area, laying in the yarns by hand will affect the tension. You will need to practise to obtain a consistent tension when knitting the design and then knit a series of swatches to see what numbers are needed on the tension dial to match the stocking stitch and intarsia tensions. The stitch tensions (the number of stitches in ten centimetres) must match. If they don't, your garment will pull in or bulge out in the different areas! If the rows don't match, you can adjust the number of rows you knit for each piece in order to obtain the right length. However, even with the row tension, the difference in tension must not be so marked that the difference in the stitches is visible to the naked eye.

Finally, I want to consider using the Knit Radar with the AG50. Using methods one and two, up to five passes of the carriage are needed to complete one row of the design. For the rest of the article, I'm going to use 'pass' to mean one pass of the carriage and 'row' to mean a complete row of the original design. If you count every pass of the carriage, you are likely to end up with over 120 passes per ten centimetres and 120 is the maximum number it is possible to set the Knit Radars for. The electronic Radar (KR-11) overcomes this with its change lever. It is set for the number of passes required to complete one row of the design. For example, if you require five passes, set the change lever to 5. The block will then only move on once for every five passes of the carriage.

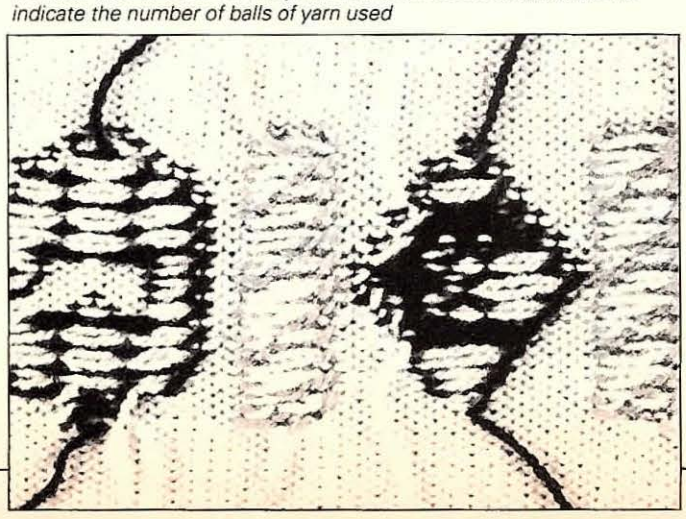
Then, when knitting the tension swatch, count the rows of the design, **not** the passes of the carriage. The KR-11 manual suggests laying an ordinary centimetre ruler (not the green ruler) on the intarsia knitting and counting the rows in ten centimetres. If you find counting rows difficult, an alternative would be to knit 60 rows of the design between marker rows in the usual way and then use the green ruler.

The operation of the change lever is indicated by lights above the display panel. A light indicates which row of the sequence you are about to knit. I had thought the lights were also to indicate which colour to use. However, the KR-11 manual says to use the Design Controller to indicate the colour (for methods one and two). Method three doesn't require the use of the change lever while with method four, which used the No.6 jacquard switch, the changes of colour don't tie in with the change lever indicator lights, so I believe I was mistaken. The step lights do indicate though that the KR-11 has registered the pass of the carriage (very reassuring) and they can be changed using the reverse button.

So if you unravel just one colour representing one pass of the carriage, press the reverse button to move the light back one position, before continuing to knit. This corrects the step count and ensures that the Knit Radar moved on at the correct row. (If you have to unravel all the colours on a row, press the minus key to reverse the block one row, in the usual way.)

The mechanical Knit Radars don't have a change lever. If your pass count is more than 120, I suggest you work out the row tension and feed this in. Turn the Radar off and then turn it on by hand once every time you've knitted a complete row.

Reverse side of swatch. The yarn ends have been left unfinished to indicate the number of balls of yarn used



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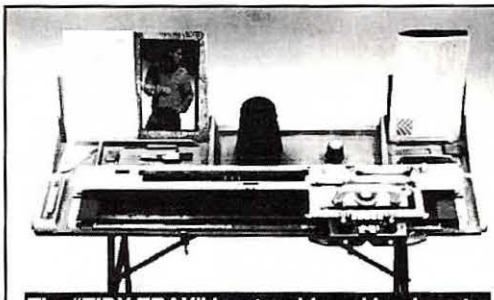

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alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT−1, MT−2, MT−3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

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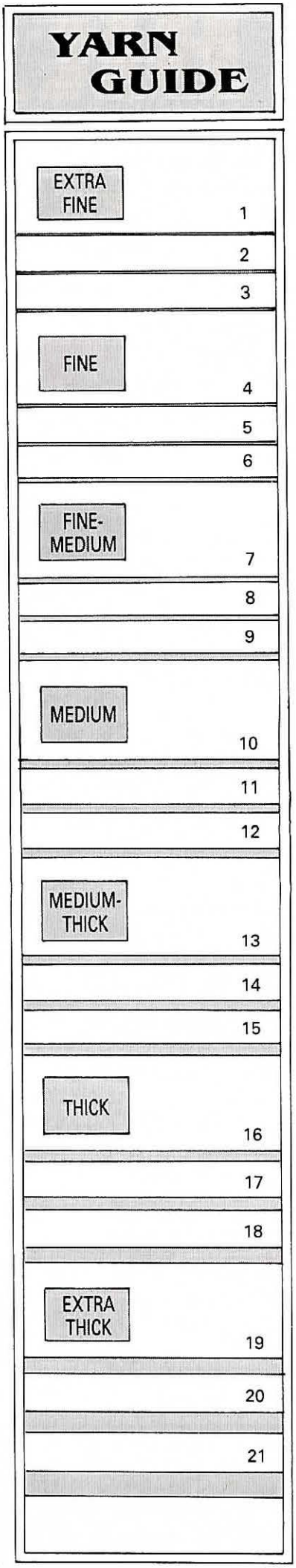
Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.



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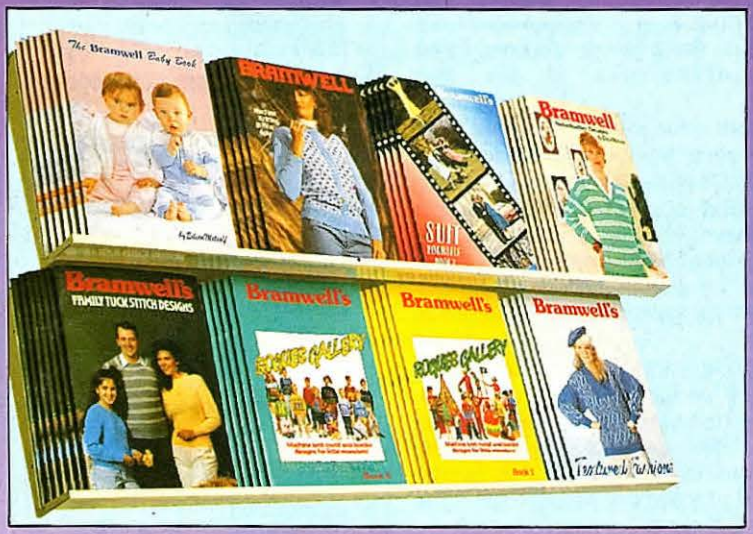

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